TIME: 1963

LOCATION: OREGON STATE HOSPITAL
DEPOE BAY, OREGON
A FISHING TRAWLER

(INMATES AT OREGON STATE HOSPITAL)

McMURPHY
BROMDEN (CHIEF BROOM)
HARDING
BILLY BIBBIT
CHESWICK
SEFELT
FREDRICKSON
SCANLON
MARTINI
TABER
ELLIS
BANCINI
RUCKLY
OTHER PATIENTS

(STAFF AT OREGON STATE HOSPITAL)

NURSE RATCHED (BIG NURSE)
DOCTOR SPIVEY
NURSE PILBOW
NURSE ITSU
WASHINGTON (head aide to Big Nurse)
WARREN
MILLER (assistants to Washington)
TURKLE (night aide)
NIGHT SUPERVISOR (female)
DR. BLADEK
DR. GILMAN
DR. PHILLIPS
OTHER ATTENDANTS, DOCTORS, NURSES
and TECHNICIANS

(OTHER CHARACTERS)

CANDY
ROSE (female friends of McMurphy)
FISHING CAPTAIN
BUS DRIVER

(STAFF AT OREGON STATE HOSPITAL)

NURSE RATCHED (BIG NURSE)
DOCTOR SPIVEY
NURSE PILBOW
NURSE ITSU
WASHINGTON (head aide to Big Nurse)
WARREN
MILLER (assistants to Washington)
TURKLE (night aide)
NIGHT SUPERVISOR (female)
OTHER ATTENDANTS, DOCTORS, NURSES
and TECHNICIANS

(OTHER CHARACTERS)

CANDY
ROSE (female friends of McMurphy)

1 INT. MEN'S DORM - OREGON STATE MENTAL HOSPITAL - DAWN

Beds lining three walls. The fourth wall, heavy gauge steel mesh, a door within the wall opening on to a day room. On the far side of the day room, other doors giving on to smaller rooms, laundry, a washroom, etc. Across from these rooms, a glass-enclosed nurses' station.

The CAMERA PANS the beds in the day room. The patients are asleep. One man turns, another twists, a third lies as if dead.

A sign on the wall: "Today is Tuesday, September 26th, 1963. The weather outside is cloudy and warm. The next holiday is Halloween. The next meal is breakfast."

2 EXT. OREGON COUNTRYSIDE - LONG SHOT

A car moving through the Oregon countryside.

3 INT. MEN'S DORM - CLOSEUP - BROMDEN

An enormous man. He lies still.

4 BROMDEN'S POV - CORRIDOR (PRODUCTION NOTE: TO BE SHOT OUT OF SEQUENCE)

Two figures in the distance, one black, one white, the black is a man, TURKLE, the night attendant, exiting, the white is a day nurse, MISS PILBOW, entering. They pass in the hallway.

5 BROMDEN

undoes the straps which hold him in, shifts out of bed, stoops under the frame for an old piece of gum, pops it in his mouth.

6 INT. PASSAGEWAY - DAY ROOM

Bromden drifts along the wall.

7 CLOSEUP - BROMDEN'S HEAD

A THUD, a mop handle lands against one side of his neck. A second mop handle yokes him on the other side; he freezes.

8 ANOTHER ANGLE

Three black attendants, WASHINGTON, and his helpers WARREN and MILLER.

MILLER
Where you goin', Chief?

WARREN
You goin' t'see the Big White Fathuh?

WASHINGTON
He goin' t'see the Big White Muthuh.

They cackle tightly, legs jiving beneath them, mops giving support.

The ammonia stings Bromden's eyes, burns his nose. He tries to twist his head. Washington jams his mop harder. Bromden freezes.

WASHINGTON
(continuing)
Oh my he weird. Big enuf to eat apples off my haid -- an' look at him, mind me lak a baby.

A KEY is HEARD hitting the lock in the main door. Washington adroitly releases Bromden, and the two other attendants swing their mops to the floor, as BIG NURSE enters the ward.

ATTENDANTS
(simultaneously, as she passes)
'Mawnin', Miz Ratched!

BIG NURSE
Good morning.

She goes into the nurses' station. The three attendants hand their mops to Bromden and start towards the men's dorm. Bromden swishes the three mops along the floor.

9 INT. NURSES' STATION

as Big Nurse nods to Miss Pilbow, who wears an enormous cross between her breasts.

MISS PILBOW
Good morning, Miss Ratched.

9 CONTINUED:

BIG NURSE
Good morning.

MISS PILBOW
It's a beautiful morning, isn't it?

BIG NURSE
Mean old Monday, Miss Pilbow,
mean old Monday...

Big Nurse looks at the clock, the second hand switching towards the hour. Precisely at 6 o'clock, she slips the switch on the intercom, together with the light switch.

BIG NURSE
(continuing)
Good morning, gentlemen... it's
Monday morning, the week begins...
It's time to get up.
(leans into mike)
Please. Everybody up!

10 INT. MEN'S DORM

Washington, Warren and Miller rouse the patients.

11 EXT. OREGON HIGHWAY - CAR

threading its way through the early morning traffic. On the side, lettering, "OREGON STATE PRISON, PENDLETON, OREGON."

12 INT. MEN'S DORM

The chronics are physically helped out of bed as the acutes, who can handle themselves, cross out into the day room. Big Nurse steps out of the nurses' station, while Warren and Washington help move the patients towards the washroom.

Big Nurse watches the acutes struggle past her.

BIG NURSE
Good morning, Mister Taber --
how are our eyes this morning...
(she checks)
Good work.

TABER passes.

(CONTINUED)

12 CONTINUED:

BIG NURSE
(continuing)
'Morning, Mister Scanlon.... Mister Bancini... Good morning, Mister Martini... how's the cough?

MARTINI coughs.

BIG NURSE
(continuing)
Did we try the syrup last night?

Martini shakes his head.

BIG NURSE
(continuing)
Let's speak to Mister Turkle tonight and try our syrup, hmh?

Martini nods.

BIG NURSE
(continuing)
Good.

A young man approaches.

BIG NURSE
(continuing)
Good morning, Billy.

BILLY smiles.

BIG NURSE
(continuing)
Bright-eyed and bushy-tailed?

Billy smiles again, starts to speak, thinks better of it, smiles again.

BIG NURSE
(continuing)
Splendid.

He passes. Others file by.

BIG NURSE
(continuing)
Mister Scanlon -- Mister Cheswick ... Mister Harding...

(CONTINUED)

12 CONTINUED: (2)

HARDING
Good morning, Miss Ratched.

HARDING nods condescendingly.

Bromden drifts by, going in the opposite direction. Big Nurse takes his hand and reaches up and pats his face.

BIG NURSE
(calling out)
Mister Washington!

Washington comes running.

WASHINGTON
Yez, Miz Ratched?

BIG NURSE
Why don't we get a little head start today? Let's shave Mister Bromden. See if we can't avoid a disturbance.

WASHINGTON
(taking Bromden by the hand)
Sure thing, Miz Ratched...

13 INT. WASHROOM - DAY

The patients are busy washing and shaving. Warren is assisting a vegetable wash himself as Washington guides Bromden through a cage-like partition where an antique barber chair stands.

WASHINGTON
(calling as he goes)
Warren!

He sits Bromden down and straps his hands and legs in, then plugs in the electric shaver and turns it on, bringing the buzzing instrument towards Bromden's face. Bromden turns away.

WASHINGTON
(continuing; shouting out)
Get your black ass in here!

Warren props the vegetable up against the sink.

(CONTINUED)

13 CONTINUED:

WARREN
Tha's it... be right back!

Warren leaves; the old man starts sliding.

CUT TO:

14 BROMDEN

as Warren enters and takes a firm grip on Bromden's head and Washington goes to work on Bromden's beard. CAMERA PUSHES INTO EXTREME CLOSEUP of Bromden's fearfully distorted face as the BUZZING SOUND of the electric razor INTENSIFIES.

CUT TO:

15 INT. NURSES' STATION - WINDOW

SOUND: the click of pills dropping in a tiny cup.... Another cup matches it. Four ounces of orange juice are poured in the empty cup.

16 ANOTHER ANGLE - NURSES' STATION

The patients filing by for their medication. A ritual: the pills, the spill of the OJ, the pills hoisted, washed down, and the patient passes on.

HARDING
(raising his cup)
Cheers.

Two patients have passed, now a third, a chronic, has only orange juice placed down in front of him.

He opens his mouth, rolls out his tongue, waits. Miss Pilbow lays the wafers on his tongue as if he were at the communion rail.

CUT TO:

17 EXT. HOSPITAL GROUNDS - CAR

Closer now, driving up on the hospital grounds, a driver, two men in the back. The car comes to a stop in front of the main entrance. One man gets out, a State Correction Officer.

18 INT. DAY ROOM - DAY

Down the hall, a key hits the lock and DOCTOR SPIVEY enters the ward and ducks into his office as the last patient takes his pills and returns to his place in the day room. Miss Pilbow closes the window.

Satisfied that all is well, Big Nurse turns on an old 45 record player with a stack of records, then she settles down to her work as a SOFT, NOSTALGIC NUMBER from the '40's is HEARD OVER LOUDSPEAKER. CAMERA BEGINS SLOW PAN of the day room.

Harding is playing cards with Martini, CHESWICK and Billy. SEFELT and FREDRICKSON are putting a jigsaw puzzle together in brotherly love. Taber, pencil in hand, sits pondering over a blank piece of paper. SCANLON paces back and forth. On the chronics' side of the room, RUCKLY is turning a grimy photograph over in his hands. BANCINI sits wagging his head, mumbling over and over, "Tired, awful tired..." ELLIS stands against the wall, arms outstretched, hands nailed to the wal by imaginary nails. Bromden is pushing a broom around.

19 INT. NURSES' STATION - TELEPHONE

The INSTRUMENT RINGS. Big Nurse reaches for it.

CUT TO:

20 EXT. MAIN ENTRANCE - STATE HOSPITAL - DAY

Staff personnel are SEEN moving in and out of the main entrance where the car is parked. A State Correction Officer leans on the fender smoking a cigarette as a SECOND STATE CORRECTION OFFICER comes out of the building with Miss Pilbow, record folder in hand, Washington and Warren bringing up the rear. The two attendants stop in the doorway. Miss Pilbow stands at the head of the stairs as the Second State Correction Officer crosses down and opens the rear door of the car.

McMURPHY, wearing heavy black boots, faded jeans, flannel work shirt, leather jacket and a black motorcycle cap, emerges from the car. He's wearing handcuffs. He looks around casually acquainting himself. Now McMurphy does a couple of knee bends to get the kinks out of his legs. Second State Correction Officer reaches in the car and takes out a small gym bag containing McMurphy's belongings.

CORRECTION OFFICER
Okay, let's move it...

(CONTINUED)

20 CONTINUED:

McMurphy obediently goes up the stairs, followed by the two Correction Officers; Washington and Warren stand aside to let him through. The Officer hands McMurphy's bag to Washington, who gives it to Warren.

CUT TO:

21 INT. MAIN BUILDING - DAY

McMurphy enters the building followed by the Officers and Miss Pilbow. McMurphy turns and holds out his hands. The cuffs are removed. McMurphy looks up at the Correction Officer. The Officer looks back at him. McMurphy rubs his wrists innocuously. A big smile lights up his face, then suddenly he grabs the Officer's head between his hands and plants a big wet kiss on his lips. The Officer sputters.

CORRECTION OFFICER
McMurphy, you crazy!

A wild gesture, a cracked grin, a screwing of the forefinger into his head, McMurphy contorts his teeth wildly. He hops on one foot, then the other.

McMURPHY
Yehhh -- cra-zee!

The Officers chase off, sneak a look back, McMurphy mouths "CRA-ZEE."

Now McMurphy turns, sees Miss Pilbow, Warren and Miller waiting for him.

MISS PILBOW
Follow me, please.

Miller makes a threatening teeth-sucking noise.

McMURPHY
Yes, ma'am.

The little platoon moves down the corridor. Miss Pilbow in the lead, McMurphy following, and behind McMurphy, Warren and Miller.

22 INT. LONG CORRIDOR

leading from the lobby to the wards.

(CONTINUED)

22 CONTINUED:

McMurphy cannot resist Miss Pilbow's ass. He falls into an unconscious mimic of it, his hips twitchy. Miss Pilbow flashes a look over her shoulder. McMurphy blows her a sweet hairy kiss. Her head swivels forward.

23 INT. WARD

They arrive at the nurses' station.

MISS PILBOW
Wait here, please.

McMurphy freezes into position with a smile. As Miss Pilbow disappears inside the nurses' station, McMurphy looks around, sees the patients on the ward.

The sight strikes him silent. Silent, for sure.

24 INT. NURSES' STATION - DAY

Big Nurse looks up now, studies McMurphy's file as Miss Pilbow opens McMurphy's gym bag, checks into it.

MISS PILBOW
One pair of underwear... one toothbrush... five, ten, twelve, twelve, fourteen, sixteen, seventeen --

Big Nurse looks over at Miss Pilbow.

MISS PILBOW
(continuing)
-- rolls of Lifesavers.

Big Nurse looks down at the Lifesavers, then back at McMurphy.

25 INT. DAY ROOM

McMurphy shortens his stride, walks purposefully now into the group, some playing cards, a couple reading magazines, others looking out the windows. McMurphy confronts the first patient he sees.

McMURPHY
Hi.

(CONTINUED)

25 CONTINUED:

SCANLON
Hi.

McMURPHY
How're you doing?

SCANLON
Fine.

McMURPHY
The name's McMurphy. R. P. McMurphy. R's for Randle. P's for Patrick. R. P. McMurphy.

McMurphy beams. Scanlon looks at him. Scanlon observes the extended hand.

SCANLON
Are you a doctor?

McMURPHY
(heartily)
No, I'm not a doctor!

Scanlon walks away. McMurphy sees Bromden staring at him. He looks at Bromden.

McMURPHY
(continuing)
Did I say something wrong? What'd I say wrong?

Bromden is silent.

McMURPHY
(continuing)
Answer me, will you?

Billy has been watching.

BILLY
He c-c-c-can't h-h-hear you. He-he-he-he-he's a d-d-d-d-deaf an' d-d-d-d-d-dumb Indian.

McMURPHY
Is that so? Can't even make a noise, huh?

McMurphy looks at Bromden now, puts his hand to his mouth, makes an exaggerated and dramatic war whoop.

(CONTINUED)

25 CONTINUED: (2)

McMURPHY
(continuing)
Wah-wah-wah-wah-wah.

At this sound, the attendants Miller and Warren look at McMurphy. McMurphy sees them look at him. Billy sees them look at McMurphy. McMurphy moves towards Billy, who is playing cards with Harding, Cheswick and Martini.

McMURPHY
(continuing)
What's your name, son?

BILLY
B-B-B-B-B-illy B-B-B-B-ibbitt.

McMURPHY
Glad t'meet you, Billy.

Extends hand, they shake.

McMURPHY
(continuing)
Pinochle, huh? What's the bid, kid?

BILLY
Th-th-th-th-three-t-t-t-twenty.

Billy's hand has been lowered during his conversation with McMurphy. McMurphy reaches down and pushes Billy's cards back up against Billy's chest. Martini now reaches over and pulls Billy's hand back down to look at his cards. McMurphy pushes them back.

McMURPHY
You like to look at other people's cards, do you?

MARTINI
Yes.

McMurphy reaches into his pocket, pulls out deck of cards, riffles them, sprays them, showers them, flips them, one-hand cuts them, Billy's jaw drops.

HARDING
Billy, it's your turn.

McMURPHY
(to Billy)
Say, Billy-boy, who's the Top Loony here?

25 CONTINUED: (3)

BILLY
W-w-w-w-what do you mean?

McMURPHY
You know. The Top Loony, the Big Nut. The craaa-ziest motherfucker of them all.

McMurphy does his crooked grin, screws his finger in his head, his "insane" logo.

BILLY
You mean the puh-puh-puh president of the puh-puh-puh patients' council?

McMURPHY
Sounds good! That's it! That's the one!

BILLY
(turning to Harding)
M-M-M-M-Mister H-H-Harding, the m-m-m-an wants t-t-t-to tt-t-t-talk to you.

HARDING
(to Billy)
Does he have an appointment?

CHESWICK
Do you have an appointment?

McMURPHY
Do I need an appointment?

HARDING
I'm a busy man.

CHESWICK
He is a busy man.

A beat.

McMURPHY
I can wait.

He turns to an adjoining table, sits down, pulls out his deck of cards, lays them on the table, starts playing solitaire. A porno deck.

(CONTINUED)

25 CONTINUED: (4)

TABER
Where'd you get the cards?

McMURPHY
Fifty-two different positions. A little item I picked up from a friend of mine.

Other patients have crowded around now; McMurphy continues his solitaire.

McMURPHY
(continuing)
She and me have gone through twenty-nine.

TABER
Look at the tits on that queen.

McMURPHY
(putting his hand to his mouth; war whoop)
Wah-wah-wah-wah-wah.

The pinochle game has come to a halt now. Cheswick's and Martini's and Billy's attention are on McMurphy's deck, along with the other patients; they are touching the cards. McMurphy looks up at Harding, flashes a triumphant smile, and now Harding cannot control his irritation and he throws down his cards, gets up, and walks away from his card table. McMurphy, leaving the patients to admire his cards, follows him.

McMURPHY
So you're the President of the Patients' Council?

HARDING
Yes, I am.

McMURPHY
Y'know, I have this terrible trouble playing second fiddle to anybody who's not qualified for the job.

HARDING
(starting to smile)
What makes you think I'm not qualified for the job?

(CONTINUED)

25 CONTINUED: (5)

McMURPHY
What makes you think you are?

HARDING
Well, I have a BA, MA, a Ph.D -- and a --

McMURPHY
So, I've got a mole on my prick.

HARDING
What!

McMURPHY
Don't give me that Ph.D bullshit, professor. You're talking to R. P. McMurphy. From where I come, I get the candy bars, I get the cigarettes, I get the menthol shaving cream. You got that!

HARDING
Sorry, old man, the position is filled --

McMURPHY
Don't 'old man' me, professor -- Just give me the scoop. The deal. How does it work around here?

HARDING
Aren't you getting a little ahead of yourself, old man? Relax, make yourself comfortable --

BIG NURSE (V.O.)
Mister McMurphy!

McMurphy turns to the Big Nurse, approaching.

McMURPHY
Yes, ma'am...

McMurphy waits as Big Nurse makes the long walk to him from the nurses' station. Miller, the attendant, follows her with McMurphy's bag.

BIG NURSE
Welcome to our ward. My name is Miss Ratched. I'm the Head Nurse here.

(CONTINUED)

25 CONTINUED: (6)

McMURPHY
You're not half bad looking for a Head Nurse.

BIG NURSE
Mister Miller will now show you to your bed. You may leave your things in the cabinet. Please use your time to familiarize yourself with your new home. If there is anything you need to know, don't hesitate to ask us.

McMURPHY
Yes, ma'am.

Big Nurse goes back to the nurses' station. McMurphy follows Miller to the men's dorm. As they pass through the security gate --

McMURPHY
(continuing; clapping Miller on the shoulder)
Lock 'em in, lock 'em out, huh, babe.

McMurphy follows Miller to his bed, near the entrance to the dorm.

CUT TO:

26 INT. DOCTOR SPIVEY'S OFFICE - DAY

DOCTOR SPIVEY is seated behind his desk, studying McMurphy's papers. On the desk are several glass-framed photos of Spivey's family, plus a name plate: JOHN M. SPIVEY, M.D. McMurphy is seated facing him.

SPIVEY
Do you know where you are, Mr. McMurphy?

McMURPHY
Sure, Doc. The loony bin, right?

SPIVEY
Do you know why you're here?

(CONTINUED)

26 CONTINUED:

McMURPHY
Well, ya know, Doc...
(indicating his papers)
Doesn't it say so there?

SPIVEY
(looking over the papers)
According to the Warden at Pendleton, you exhibited psychotic behavior and were a disrupting influence on the other inmates. That notwithstanding, you still are suspected of faking psychosis in order to escape the drudgery of the work farm. What do you say to that?

McMURPHY
Doc, what can I tell you?

SPIVEY
(back to the papers)
You were arrested on an assault charge five times...

McMURPHY
That's correct, Doc...

SPIVEY
Most recently sentenced for statutory rape --

McMURPHY
Hold on, Doc, she told me she was eighteen -- an' she was willin'. Man, she was willin'!

SPIVEY
Yes, yes. But it seems you have no psychiatric history, Mr. McMurphy.

McMURPHY
Sure, this is my first time, Doc, but I'm crazy. I swear I am --

SPIVEY
How do you know?

(CONTINUED)

26 CONTINUED: (2)

McMURPHY
Oh, Doc, you shoulda seen me. I was bouncing this ball -- all day. I bounced a ball all day. Crazy?
(lays the palm of his hand against his chest)
And I had my hand like this -- like Napoleon -- not that I thought I was Napoleon -- and with the other hand --
(extends his other arm, makes circles with it)
-- I was doing this.
(keeps circling the arm)
Crazy, Doc! Huh? Man, I'm cray-zee.

SPIVEY
Maybe, maybe -- we'll find out.
(closes the folder and sits back)
You're here for a ninety-day observation period, Mr. McMurphy. So I'd like you to understand a couple of things, because you are here on a court order and we are responsible to the state. I don't want you to try to escape, and no alcoholic beverages are permitted on the ward. Do I have your cooperation?

McMURPHY
You bet, Doc. A hunnert percent.

SPIVEY
Good.

CUT TO:

27 INT. DAY ROOM - DAY

CAMERA is on Big Nurse as she stands, in front of a chair, doing a deep breathing exercise.

(CONTINUED)

27 CONTINUED:

The patients and staff, standing in front of chairs arranged in a circle, follow suit as best they can. After a couple of exercises Big Nurse sits. The others do the same, except Bancini, who remains standing, wagging his head back and forth.

BANCINI
I'm tired. Whew. O Lord. Oh, I'm awful tired...

BIG NURSE
Okay, gentlemen, let's begin. At the close of Friday's meeting, we were discussing Mister Harding's problem, concerning his wife...
(reading from the log book)
Mister Harding stated that his wife made him uneasy because she drew stares from men on the street. Is that correct, Mister Harding?

HARDING
Yes, that's perfectly correct.

BIG NURSE
(reading)
He also thinks he may have given her reason to seek sexual attention elsewhere, but he didn't say how. He has been heard to say to his wife, 'I hate you, I don't ever want to see you again. You've betrayed me.'
(she closes the book)
So. Does anyone care to touch upon this further?

Big Nurse waits.

A long, painful silence. The patients are apathetic, heads on their chests, yawning, disinterested. The one exception is McMurphy, who is alert, observing. He sees Ellis, up against the wall; his pants leg darkens and a puddle of piss forms at his feet. McMurphy looks towards Big Nurse. He looks around at the patients. He looks at the attendants. No one seems to be noticing, or cares to notice.

McMURPHY
(standing up)
Ma'am?

27 CONTINUED: (2)

BIG NURSE
Sit down, Mister McMurphy.

McMURPHY
That man is --

BIG NURSE
Sit down, Mister McMurphy!

Warren and Miller stand up, start moving towards McMurphy.

McMURPHY
He's peeing!

BIG NURSE
Will you please sit down, Mister McMurphy.

Warren and Miller are very close now. McMurphy sees them, sits down.

BIG NURSE
(continuing; to Warren and Miller)
I think Mister McMurphy will remain seated now. Please take care of Mister Ellis.

The attendants move towards Ellis. Big Nurse turns to McMurphy.

BIG NURSE
(continuing)
Mister McMurphy, could I explain to you a basic rule which we have here -- a rule you have to obey -- a rule we all have to obey. Otherwise we couldn't hold these sessions. The rule is -- you must remain in your seat throughout the session. You understand?

McMURPHY
Yes... no! I don't understand! It just pains me something awful to see a full-grown man sloshing around in his own water --

BIG NURSE
Mister McMurphy, you can say anything you want in these sessions.
(MORE)

(CONTINUED)

27 CONTINUED: (3)

BIG NURSE (CONT'D)
That's what we're here for. Gripes, grievances. Problems. Problems with other patients. With the staff. Problems at home. And I promise nobody will hold a word against you. So... you're free to say whatever you want. But in order to give you this freedom, we ask only one thing in return. That you stay in your chair. You must remain glued to your chair. Understand?

McMURPHY
Yes, ma'am -- I guess I understand.

BIG NURSE
Good -- let's get back to Mister Harding's problem with his wife.

No response.

BIG NURSE
Mr. Martini?

MARTINI
Yes.

BIG NURSE
Are you with us, Mister Martini?

MARTINI
Yes.

BIG NURSE
Would you like to start?

MARTINI
Yes.

BIG NURSE
Go ahead.

She waits. There is a long pause.

BIG NURSE
(continuing)
Go ahead, Mister Martini.

MARTINI
No.

27 CONTINUED: (4)

BIG NURSE
Billy?

BILLY
M-m-m-ma'am?

BIG NURSE
Would you like to start?

BILLY
N-n-n-n-n-no, ma'am.

BIG NURSE
Mister Sefelt?

Sefelt shrugs and sinks into his seat.

BIG NURSE
(continuing)
Mister Fredrickson?

Fredrickson passes.

BIG NURSE
(continuing)
Mister Taber?

Taber passes. In fact, they all pass.

BIG NURSE
(continuing)
Am I to take it that there isn't a man among you who has an opinion concerning this matter?

McMurphy is doing his one-hand card cut. Big Nurse passes him by.

BIG NURSE
(continuing; focusing in on Harding)
Mister Harding, you've stated on more than one occasion that you suspected your wife of seeing other men.

HARDING
Yes, Miss Ratched, that is correct.

BIG NURSE
But you have no proof.

(CONTINUED)

27 CONTINUED: (5)

HARDING
No, Miss Ratched...

BIG NURSE
And yet you suspect her.

HARDING
Yes, that is correct.

BIG NURSE
Why?

HARDING
I can only speculate as to the reasons why.

BIG NURSE
Have you ever speculated, Mister Harding, that you are impatient with your wife because she does not meet your mental requirements?

One of the chronics laughs like a child.

HARDING
Nurse Ratched. All I can speculate on is how I will justify the very existence of my life, with or without my wife, on the basis of the functions and interaction, the relationship, the mutual relationships --

TABER
Harding -- why don't you knock off the bullshit and get to the point.

Several acutes chime in, "Yeah, get to the point" AD LIB.

HARDING
The point is, rather than question my relationship with my wife, I will carry on until I fully understand what the function of that relationship is regardless of form or content.

Several hands go up.

BIG NURSE
Yes, Billy?

(CONTINUED)

27 CONTINUED: (6)

BILLY
I-I-I-I-I d-d-don't s-s-see how anyone could lu-lu-lu-love a man who t-t-t-talks the way he does.

TABER
Yeah, Harding, you're so fuckin' dumb I can't believe it.

FREDRICKSON
You're an asshole, Harding.

CHESWICK
That's a matter of opinion.

SEFELT
Yeah, Harding, where do you breathe anyway? Through the ass?

Sefelt and Fredrickson snicker into their hands. A few of the others laugh.

HARDING
(smarting)
Is that your sense of humor or are you trying to say something?

SEFELT
(innocence itself)
Now what would I be trying to say?

HARDING
I don't know. I don't know, but it makes me feel very peculiar when you throw in something like that.

FREDRICKSON
(echoing)
'Peculiar -- peculiar -- peculiar.'

SEFELT
Why?

TABER
Yeah, why?

SCANLON
Yeah, tell us why?

HARDING
I hesitate to go on.

(CONTINUED)

27 CONTINUED: (7)

BIG NURSE
No secrets, Mister Harding. Let's get it all out in the open...

HARDING
I mean, the other day you made an allusion to my wife and the possible sexual problems we might be having. I know that to be the case, but the way in which you broached it, if that's your idea of teaching me something...

The lines below are delivered simultaneously, in a rising crescendo. And as the feelings stir underneath, the excitement in the patients grows.

HARDING
(his voice rising as he goes on)
... or making me aware of a condition in my life, then I say we are confronted by the harsh light of reality. Yes, we are facing the deepest crisis of our souls. Of our souls. Which I am trying to fully understand. regardless of the function. Regardless of the function, we must try to understand fully our capacity to obtain, to personify...

TABER
You know what, Harding? I think you're some kind of morbid asshole or something. You've been talking about your wife ever since I can remember. You know, she's on your mind and blah, blah, blah and on and on and when are you going to wise up and turn her loose!

FREDRICKSON
Allusions! Allusions! Fucking allusions! He can't get it up!

MARTINI
No! Yes! No! Yes! No! Yes! No!

SCANLON
Balderdash. Peccadilloes. Poppycock.

CHESWICK
Give the man a chance. Look how far he's taken us.

FREDRICKSON
Down the drain, gents, down the drain!

(CONTINUED)

27 CONTINUED: (8)

Bancini gets up. Big Nurse disregards everything else to concentrate on him.

BIG NURSE
Sit down, Mister Bancini.

The attendants get up.

BANCINI
I'm tired! It's a lotta baloney!

Washington and Miller try to move him back to his seat. He is unmovable. The patients are grasping the edge of the chairs.

FREDRICKSON
Dump him!

SCANLON
Recall him!

MARTINI
Why! Why! Why!

CHESWICK
You're crowding Mister Harding. You're ganging up on him.

HARDING
Phi Betta Kappa... Universitatis Oregoniensis...

Big Nurse signals Miss Pilbow.

Bancini is stalking around.

BANCINI
It's all a lotta baloney. And I'm tired.

Bancini begins to move more rapidly now. He almost knocks over Billy who is eagerly moving towards Miss Pilbow, one hand grasping the seat of his chair, the other hand raised.

BILLY
May I say something? Could I contribute? May I say something?

Miss Pilbow, a hypodermic needle in her hand, approaches the immovable Bancini.

(CONTINUED)

27 CONTINUED: (9)

The patients' remarks are getting louder. Big Nurse is tensely keeping her eye on Miss Pilbow approaching Bancini with the hypodermic hidden behind her. McMurphy has his eyes on Big Nurse. Bancini starts to turn towards Miss Pilbow.

MISS PILBOW
That's all right, Mister Bancini. Oh, yes, you are tired. We're all tired.

BANCINI
It's all a lotta baloney!

He turns away, and as he turns, at the peak of the noise and excitement, Miss Pilbow plants the hypo in his ass, right through his pants.

CUT TO:

28 INSERT

as a record falls onto the turntable and a SOFT NOSTALGIC NUMBER BEGINS.

CUT TO:

29 INT. DAY ROOM - DAY

MUSIC is HEARD OVER LOUDSPEAKER as the acutes begin to move the chairs back to their original places. Big Nurse and Miss Pilbow are in the nurses' station.

Bromden watches McMurphy who just sits watching the action, then stands up, stretches, scratches his belly button with the corner of a card, then walks over to Harding, who is sitting alone, his hands trapped between his knees. McMurphy looks down at Harding, then grabs a nearby chair and straddles it. He lights a cigarette and offers it to Harding who accepts it.

McMURPHY
So, buddy, that's it? That's the way it works? That's the routine?

HARDING
What are you talking about?

McMURPHY
The pro-cedure for these Group Ther'py shindings?

(CONTINUED)

29 CONTINUED:

HARDING
What do you mean?

McMURPHY
Bunch o' chickens at a peckin' party.

HARDING
A pecking party. That certainly is a strange analogy, my friend.

Harding stands up and walks away from McMurphy. McMurphy is up and digging Harding's heels.

McMURPHY
It's a good analogy, 'my friend.' Pecking party -- Peck-peck-peck-peck-peck! But that's okay. It's who pecked the first peck that surprised me.

HARDING
Who?

McMURPHY
Who?

HARDING
I don't know.

McMURPHY
She did.

He points towards the nurses' station, at Big Nurse.

30 PATIENTS' POV

Big Nurse is looking at McMurphy.

31 ANOTHER ANGLE

McMurphy bows to her. She smiles.

McMURPHY
(whipping around to Harding)
Did you see that! Did you see that smile, buddy! How do you like that smile?

(CONTINUED)

31 CONTINUED:

McMurphy falls into a chair.

Harding comes over to him, addresses him in the chair.

32 INT. NURSES' STATION - DAY

Big Nurse is busy with her paperwork. Harding's VOICE is HEARD OVER THE INTERCOM.

HARDING (V.O.)
You are extraordinary, Mister McMurphy. You arrive on the ward and you immediately simplify the work of Freud, Jung and Maxwell Jones in one grand analogy: it's a pecking party.

McMURPHY'S VOICE
(over intercom)
I'm not talking about Fred Yoong, buddy, what...

CUT TO:

33 INT. DAY ROOM - DAY

The other acutes have gathered around McMurphy and Harding.

McMURPHY
... I'm talkin' about what I saw. That crummy meeting and what that nurse did to you!

HARDING
Did to me?

McMURPHY
Did to all of you.

HARDING
What did she do?

McMURPHY
I don't know what she did! I know what I saw -- a bunch o' grown men gettin' whipped so bad they didn't know which end was up.

SCANLON
It's the questions she asks.

(CONTINUED)

33 CONTINUED:

McMURPHY
So what! Tell her to go straight to hell.

HARDING
(one octave higher)
Miss Ratched is a competent psychiatric nurse --

McMURPHY
Certainly! Certainly!

HARDING
Yes, she is and only a fool would make a remark like that -- as if she were some monster pecking at our eyes.

McMURPHY
(as calm as blue water)
She ain't peckin' at your eyes, buddy.

McMurphy grabs Harding by his balls and Harding goes up on his toes.

McMURPHY
(continuing)
She's peckin' at your ever-lovin', buddy, your ever-lovin'.

SEFELT
That kind of stuff will get you a P.A. rating, my friend.

McMURPHY
P.A.?
(to Billy)
What the hell is that?

Billy starts to answer.

McMURPHY
(continuing)
Huh?

BILLY
Puh-puh-puh-puh --

McMurphy can't wait for the rest of it, walks over to Scanlon.

(CONTINUED)

33 CONTINUED: (2)

SCANLON
Potential assaultive.

McMURPHY
Great! What does that mean?

SCANLON
Usually Electro-shock Therapy. Five cents worth of electricity and you are out of everybody's hair.

McMURPHY
Electricity doesn't scare me, pal. Tell her to go to hell anyway!

HARDING
Okay.
(pause)
You choose to persist in your ways and they'll ship you over to Medical Surgery.

McMURPHY
And what's that?

HARDING
(pointing to the chronics' side of the room)
Lobotomy.

McMurphy looks.

CUT TO:

34 SHOT OF A LOBOTOMY CASE

A vegetable, complete with two half-dollar scars in his forehead.

CUT TO:

35 McMURPHY

as he absorbs this bit of information.

(CONTINUED)

35 CONTINUED:

BIG NURSE'S VOICE
(over loudspeaker)
Work detail! Work detail! Mr. Sefelt to OT, Mr. McMurphy to --

CUT TO:

36 INT. LATRINE - DAY

McMurphy, bucket in one hand, brush in the other, moves from one toilet stall to the next, whistling as he pours disinfectant into the toilet bowl. He gives it a token swish with the brush, kicks the flush and moves on to the next stall.

Washington enters; he holds a pocket mirror in one hand, checks himself in it, then walks over to the stall McMurphy has just finished cleaning. He places the mirror against the lip of the bowl, showing the reflection to McMurphy.

WASHINGTON
Call that clean?

McMurphy gives Washington a long look, reaches down and cleans under the lid.

McMURPHY
I plan to piss in 'em, not eat out of 'em.

CUT TO:

37 EXT. BASKETBALL COURT

A high fence, with rolls of barbed wire on top, surrounding a cracked asphalt basketball court.

BIG NURSE (V.O.)
(her loudspeaker)
Recreation time, recreation time -- everyone to their assigned group -- those going bowling assemble at the rear door with Mister Miller...

We SEE McMurphy, Bromden and three chronics entering the area of the basketball court. Washington is with them.

(CONTINUED)

37 CONTINUED:

McMurphy is checking out the area. He sees, outside the fence, emerging from a back door of the hospital, Harding, Billy, Cheswick, Scanlon and other acutes coming out, walking towards a bus, boarding the bus as Miller checks them on. The bus leaves.

Washington, who is shooting baskets, misses; the ball rolls towards McMurphy; he shoots now; the ball bounces off the backboard and rolls towards Bromden. Bromden reaches down, plucks the ball with one hand. McMurphy smiles with delight, motions to Bromden for the ball. Bromden does not release the ball.

McMurphy gets involved now, takes a position near the basket.

McMURPHY
(with great physical and vocal emphasis throughout entire scene)
Okay, Chief. This is your spot! I don't want you to move from this spot! Never!... 'Kay, now, take the ball!... Raise your hands, like this...

McMurphy raises his hands above his head. Bromden follows suit.

McMURPHY
(continuing)
That's good! That's a good boy, Chief! Now jump and put it in!

McMurphy jumps. Bromden doesn't. McMurphy does this a couple of times. Each time Bromden remains motionless.

WASHINGTON
What the fuck ya talkin' to him for? He caint hear a fuckin' thing.

McMURPHY
I'm not talkin' to him! I'm talkin' to myself! It helps me think!

WASHINGTON
Well it don't help him.

(CONTINUED)

37 CONTINUED: (2)

McMURPHY
Well, it don't hurt him either!
(turning to Bromden)
Does it, Chief!
(no response)
See, it doesn't hurt him.
(to Bromden)
Jump! An' put it in!

McMurphy jumps. Bromden doesn't move!

WASHINGTON
Ya jest messin' him up. He don't know what the Christ you doin'!

Now Bromden jumps and puts it in.

McMURPHY
We'll be ready for you, Sam. Some ballplayer, huh? We goin' ta beat the shit outta you.

CUT TO:

Big Nurse watching McMurphy through the window of the ward.

CUT TO:

38 INT. DAY ROOM - NIGHT

The MUSIC is PLAYING. The TV is on the six o'clock news as McMurphy is dealing cards.

Martini, Taber, Scanlon, Cheswick and Billy place their bets. Fredrickson and Sefelt are nearby, putting a jig-saw puzzle together.

Harding is off watching the TV, along with several Chronics.

MARTINI
(holding a cigarette up)
What's this?

McMURPHY
That's a dime, Martini.

Martini breaks the cigarette in half.

MARTINI
Bet a nickel.

(CONTINUED)

38 CONTINUED: (2)

McMURPHY
(hits with a picture)
That's twenty up, Cheswick.
(calling across the room to Scanlon who sits in front of the TV)
Hey, Scanlon, who's pitching the opener tomorrow?

Scanlon calls back something but it's lost in the RATTLE of the card game and Martini insisting --

MARTINI
Hit me!

McMURPHY
(still trying to catch Scanlon's words)
For Christ sake, Martini, I can't hear a thing. And what am I going to hit you with -- you didn't place a bet.

MARTINI
(putting down a whole cigarette)
Bet a dime!

McMURPHY
It's too late, Martini!

SCANLON
(shouting back)
Koufax against Ford!

MISS PILBOW'S VOICE
(over loudspeaker)
Medication time! Medication time! Medication!

MARTINI
(simultaneously with Pilbow)
Hit me!

McMurphy slams his cards down, stands up, crosses the day room, heading for the nurses' station. He passes Washington, Warren and Miller, who are hanging around the side door waiting to be dismissed for the evening. McMurphy opens the side door and enters.

CUT TO:

39 INT. NURSES' STATION - NIGHT

as McMurphy enters. Miss Pilbow is the only one there.

McMURPHY
Pardon me, Miss, but would you mind turning...

MISS PILBOW
(scared out of her wits)
Stay back! Patients aren't allowed to enter the... Oh, stay back!

McMURPHY
All I'm askin' is...

Miss Pilbow grabs at her cross, screams and shuts her eyes, holding the cross in front of her.

MISS PILBOW
Oh, stay back, I'm a Catholic!

Big Nurse enters from the nurses' lounge, her purse in hand.

BIG NURSE
Mister McMurphy. Patients aren't allowed in here.

McMURPHY
Sorry, ma'am.

McMurphy steps out of the station, closing the door behind him.

CUT TO:

40 INT. DAY ROOM - NIGHT

as McMurphy goes around to the front of the nurses' station and cues up behind the other Acutes who are getting their medication. McMurphy reaches the window, takes the cup, but doesn't take his pills.

McMURPHY
(to Big Nurse)
Pardon me, ma'am, can I ask you somethin!?

BIG NURSE
(politely)
Yes, Mister McMurphy?

(CONTINUED)

38 CONTINUED:

McMURPHY
Dime's the minimum, Martini.

Martini puts down both halves of the cigarette.

MARTINI
Bet a dime.

McMURPHY
This is not a dime, Martini.
(picking up another cigarette)
This is a dime -- you break it in half --
(he breaks it)
-- and you don't get two nickels, you get shit! Try and smoke it!
(throws the halves down)
Understand?

MARTINI
Yes!

McMURPHY
You don't understand.
(checking the board)
'Kay, all bets are down, let's wheel 'em and deal 'em.

He deals the cards out; it is twenty-one, and he is dealing open, each card coming face up.

McMURPHY
(continuing)
Big king... little deuce... another king... a lovely lady... big ten... another ten... and a trey... hey, hey what d'yeh say? Ya hit or sit, Cheswick?

MARTINI
Hit me.

McMURPHY
You didn't place a bet, Martini. Cheswick?

CHESWICK
Hit me.

(CONTINUED)

40 CONTINUED:

McMURPHY
How 'bout turning off that music for a while so a man can talk.

BIG NURSE
(pleasantly)
That music is for everyone, Mister McMurphy.

McMurphy leans in, placing his hand on the window.

McMURPHY
(confidentially)
Well, say, how 'bout easin' it down a bit so a man don't have to shout!

BIG NURSE
(aware of his physical proximity)
Mister McMurphy, there are old men here who couldn't hear the music at all if it were lower. That music is all they have. Your hands are staining the window.

McMurphy jerks his hand away.

McMURPHY
Sorry, ma'am...

McMurphy breathes on the glass and wipes it clean with his sleeve.

McMURPHY
(continuing)
Sorry to have bothered you.

BIG NURSE
Not at all, Mister McMurphy...

McMurphy turns to walk away.

MISS PILBOW
Your medicine, Mister McMurphy.

McMURPHY
(turning back, he examines the contents of the cup)
What's the horse pill for?

(CONTINUED)

40 CONTINUED: (2)

MISS PILBOW
It's just medication, Mister McMurphy, good for you. Now down it goes...

McMURPHY
Look, Miss, I don't like swallowing something without knowing what it is!

MISS PILBOW
(stepping back a little)
Don't get upset, Mister McMurphy...

McMURPHY
I'm not upset. I just don't like being slipped saltpeter, y'know what I mean?

BIG NURSE
That's all right, Miss Pilbow, if Mister McMurphy does not wish to take his medication orally, he may...

McMURPHY
No, that's okay, ma'am. Down it goes.

McMurphy makes a big show of popping the pill in his mouth, holding his paper cup upside down, for all to see, then moving on to Washington who fills it with orange juice.

McMurphy gulps it down, not without some difficulty, then he smiles at all the concerned faces and crosses the room to the card table, where he sits to see the Acutes looking at him.

HARDING
Why didn't you tell her to go to hell, lover boy?

McMurphy works the horse pill out of his mouth, to the tip of his tongue, and spits it at Harding. The pill bounces off his forehead.

(The blackjack game should continue through dialogue.)

HARDING
You should be more careful. She could have seen that.

(CONTINUED)

40 CONTINUED: (3)

McMURPHY
So what! Jee-zus -- she's got you guys coming and going -- what d'yeh think she is, a champ, huh?

HARDING
I thought you were the champ.

41 McMURPHY'S POV OF BIG NURSE

standing in the nurses' station, ready to go home, giving last-minute orders to Miss Pilbow and Turkle, who has come on for the night shift.

Washington, Warren and Miller are gone.

42 BACK TO SCENE

McMURPHY
Well y' wanna bet?

HARDING
Bet on what?

McMURPHY
I'll bet ya I can get her goat before the week's out. One week and she won't know whether to shit or go blind. Whadaya say? Bet you a buck!

TABER
I'll bet.

MARTINI
Bet a dime.

McMURPHY
What about you, Hard-on?

HARDING
I don't bet.

They turn to see Big Nurse, purse in hand, standing outside the nurses' station. Turkle is there cleaning the window.

BIG NURSE
Goodnight, gentlemen. Have a nice evening... See you in --

(CONTINUED)

42 CONTINUED:

Big Nurse breaks off and slowly walks into the day room towards the card table, her eyes fixed on something.

A few of the card players nervously cover up the cards as best they can.

Several feet from the table Big Nurse bends over and picks up the horse pill.

BIG NURSE
(continuing; holding it up)
Whose is this?

No response. A long beat.

BIG NURSE
(continuing)
You mean there is a man among you who is not willing to admit it.

The Acutes cannot avoid casting quick glances in McMurphy's direction, which Big Nurse picks up on as McMurphy, without looking at her, puts his hand out.

BIG NURSE
(continuing; putting the pill in his hand)
Thank you... Good night, gentlemen...

She turns and exits.

At the card table the Acutes wait on McMurphy.

HARDING
Is that bet still open?

McMURPHY
You're fuckin' 'A' right!

HARDING
How about twenty-five dollars?

McMURPHY
You're on!

Harding and McMurphy smile back and forth at each other.

CUT TO:

43 INT. DAY ROOM - DAY

The patients are sitting around for group meeting -- the usual apathy, yawning and silence.

BIG NURSE
As I recall, we were making quite a bit of headway, last time, with Mister Harding's problem. So, does anyone care to begin?

McMurphy's hand goes up. No one else's does.

BIG NURSE
(continuing)
Yes, Mr. McMurphy.

McMURPHY
I've been giving some serious consideration to what you said about getting things off our chest, y'know? I mean what y'said about saying things uh -- freely -- uh -- y'know what I mean? -- and -- uh -- I got a few things I want t'get off my chest -- uh -- y'know?

BIG NURSE
Go ahead, Mr. McMurphy.

McMurphy takes a folded sheet of paper out of his pocket, unfolds it, studies it and begins.

McMURPHY
(continuing)
'Kay... Item one... I've been thinkin' 'bout the age problem we got on this ward. You know, the young an' old livin' together, an' I was thinkin' what a great thing it would be if the music was turned up louder. Louder so the old fellas could hear better...

Big Nurse waits.

The Acutes are bewildered.

McMURPHY
(continuing)
But then I got to thinkin', the music is so loud already, it makes it difficult for the young fellas to hold a decent conversation...

43 CONTINUED:

Nods and murmurs of approval from the Acutes.

Big Nurse can only wait for McMurphy's next move.

McMURPHY
(continuing)
Well, I was turnin' this dilemma over in my head, when I happened to hit on that old tub room out there, an' I said, that place would make a great second day room. A sort of game room for the young fellas. Whadaya think, Miss Ratched?

BIG NURSE
Well, it is worth considering, Mister McMurphy.

McMURPHY
I thought it's worth considering.

BIG NURSE
What I would suggest is that we give it a trial period. Fair enough?

McMURPHY
Fair enough.

Some of the patients stir, excited by this turn of events.

McMURPHY
(continuing)
'Kay, item two. Today -- as you may know or not know, it doesn't matter -- is the opening game of the World Series. Now what I'd like to suggest is we switch the work detail to nighttime -- so that we can watch the ball game --

McMurphy exchanges a few nods with Billy, Cheswick and Martini who are obviously with him -- tentatively, waiting for Big Nurse's reaction.

McMurphy is growing confident.

BIG NURSE
Well, Mr. McMurphy -- this is a much more serious matter. You are asking to disrupt a carefully worked-out schedule. Something we live by day-by-day. Something we are all used to.

(CONTINUED)

43 CONTINUED: (2)

McMURPHY
A little change never hurt anybody. A little variety, huh?

BIG NURSE
That's not necessarily true, Mr. McMurphy. Some patients on the ward take a long, long time to get used to the schedule. Change it now and they might find it very disturbing.

McMURPHY
Fuck the schedule. Let 'em go back to the schedule next week when the series is over.

BIG NURSE
This is no way to proceed -- but if you like we could take a vote to see how the other patients feel and we'll go by the majority.
(to the patients)
So -- all those in favor, please raise your hands.

Big Nurse casts a watchful eye over the patients.

McMURPHY
(raising his hand)
Okay, raise your hands.

Only Cheswick's goes up. McMurphy looks at Billy; their eyes meet; Billy tentatively raises his hand. But now Billy looks over at Big Nurse, and when their eyes meet, he slowly takes his hand down, and looks back apologetically at McMurphy.

McMURPHY
(continuing)
Come on, you ding-a-lings, don'tcha want t'watch the World Series. Be good Americans. Get your hands up!

Long pause. Nobody puts up their hands.

McMURPHY
(continuing)
What is this crap? It'd do you nuts some good just to get a little exercise lifting your arms to vote!

(CONTINUED)

43 CONTINUED: (3)

BIG NURSE
(politely)
I only count two, Mr. McMurphy. That's not enough to change ward policy.

McMurphy's hand goes down. Cheswick's hand goes down. McMurphy is crestfallen.

BIG NURSE
(continuing)
Now was there anything else you wanted to discuss, Mr. McMurphy?

McMURPHY
No, ma'am. No.

CUT TO:

44 INT. TUB ROOM - NIGHT

Bromden is pressed against the wall, mop in hand watching McMurphy, Martini, Scanlon and Cheswick play a game of monopoly.

McMURPHY
Put that hotel back, Martini!

Martini keeps his fingers on the hotel which is placed on the center of the board.

McMURPHY
(continuing)
Put it back! For chrissake! You need four houses on every lot of the same color.

MARTINI
Where?

McMURPHY
(indicating the box)
Just put it here!

Martini places the hotel on his property and holds his hand on it.

McMURPHY
(continuing)
Okay.

(CONTINUED)

44 CONTINUED:

As soon as Martini releases his hand, McMurphy grabs it, throws it in the box. Martini snatches for it, holding his hand on it.

SCANLON
Whose turn is it?

McMURPHY
It's your turn! Give it up, will you, Martini!

MARTINI
How much?

Scanlon rolls with Martini and McMurphy still tugging for the hotel.

McMURPHY
(his eye on the game, while holding off Martini)
Boxcars! Uno, duo, trey, quatro, cinque, sei, sette, nove -- dice! Eleven, twelve -- my Marvin Gardens --

He releases Martini's hand, and Martini puts the hotel back on his property. McMurphy checks the price of Marvin Gardens.

McMURPHY
(continuing; to Scanlon)
-- you owe me... 350 dollars!

CHESWICK
(leaning over to Martini)
Martini, why don't you play it smart? Wait to build that hotel until <u>after</u> the earthquake.

MARTINI
Yeah!

McMURPHY
That's only two-twenty-five, Scanlon. You owe me another hundred.

SCANLON
I gave it to you!

(CONTINUED)

44 CONTINUED: (2)

McMUEPHY
You did not!
(to himself)
Ain't I having enough trouble with you guys?

MARTINI
(stealing a hundred from Scanlon)
Here it is! Give me a hotel.

SCANLON
That's my a hunnert!

CHESWICK
My turn?

McMURPHY
(grabbing the hundred)
Roll, Cheswick!

Cheswick rolls.

CHESWICK
Eleven. Count me over eleven, Martini.

Martini picks up a house. Starts counting with it.

SCANLON
Not that, you idiot!

MARTINI
Yes?

SCANLON
That's my house!

Scanlon grabs Martini's hand and tries to get his house back. Martini won't let it go. Cheswick reaches over and puts his hand on Martini's.

CHESWICK
Not that, Martini. I have a thimble.

Martini reaches for a hat.

CHESWICK
(continuing)
That's a hat, Martini.

(CONTINUED)

44 CONTINUED: (3)

Martini reaches for the thimble, starts to move Cheswick's piece.

McMURPHY
(as he moves)
One-two-three-four-five --
(Martini stops moving)
Five-five-five-Martini!
(He puts his hand on Martini's hand and forces him to finish counting)
-- six-seven-eight-nine-ten-eleven.
(McMurphy releases Martini's hand)
Good, Martini! Good boy! Okay. My turn.
(he rolls)
Niner! One-two-three-four --

As he has started moving, Martini has moved his houses from Park Place to Boardwalk.

McMURPHY
(continuing)
-- five-six-seven-eight-nine!
Boardwalk!

MARTINI
Hotel!

McMURPHY
Those houses weren't there!

McMurphy starts to push them back; Martini stops his hand, but McMurphy keeps trying to push them back.

McMURPHY
(continuing)
Martini, those houses weren't there, Martini! For Chrissake!

McMurphy throws his wad of bills on the table, gets up and walks away.

McMURPHY
(continuing)
You can't cheat on me!

CHESWICK
Hey, Mac, come back; he doesn't mean anything. He wasn't cheating. Just hallucinating.

(CONTINUED)

44 CONTINUED: (4)

McMURPHY
Hallucinating, huh? How's about his hallucinating a little World Series for us tomorrow, huh?

HARDING
Stop carrying on. You're like a child. You're not going to see the game.

McMURPHY
I <u>am</u> going to see the game.

HARDING
Yeah. Where?

McMURPHY
Any bar downtown.

BILLY
H-h-h-h a-a-are you g-g-g-going to g-g-g-get out of here?

McMURPHY
D'ya wanna bet?

SEFELT
(watching McMurphy)
Maybe he'll just show Miss Ratched his big thing and she'll open the door for him.

McMURPHY
Maybe.

Sefelt and Frederickson smile at each other.

Bromden slides along the wall towards the door.

McMURPHY
(continuing)
Maybe I'll just use that thick skull of yours and slam it through the door, <u>See</u>-felt.

SEFELT
Why, my head would just squash like an eggplant.

MARTINI
Bet a dime!

(CONTINUED)

44 CONTINUED: (5)

SCANLON
What? What's the bet?

FREDERICKSON
The bet is that Mr. McMurphy is going to use Sefelt's head as a battering ram tomorrow --

McMurphy looks around, his eyes land on a discarded piece of equipment in front of him.

McMURPHY
Fuck Sefelt's head! I'll pick this thing up and shove it through the window -- and me and my buddy Cheswick are going to walk through the hole -- downtown -- and we're going to take ourselves a seat at a bar, and we're going to whet our whistle -- and watch the ball game. That's the bet!

TABER
I'll bet a buck.

McMURPHY
You're on!

MARTINI
Bet a dime.

McMURPHY
I'll take it. Next.

SCANLON
I'll bet a dollar.

McMURPHY
You're on.

BILLY
M-M-M-M-M-Mac -- y-y-y-y-you c-c-c-c-an't l-l-l-ift that thing --

McMURPHY
Anybody else?

HARDING
Yes. Twenty-five dollars.

(CONTINUED)

44 CONTINUED: (6)

BILLY
M-M-M-M-ac, N-n-n-n-nobody ev-eve-ev-ev-ever c-c-c-c-could l-l-l-l-lift it.

McMURPHY
(to Harding)
You are on.
(to Billy)
Step aside, son. You're using up my oxygen.

The Acutes stand aside and McMurphy steps up to the machine. He shifts his feet to get a good stance, wipes his hands on his thighs, leans down and gets hold of the levers on each side and strains.

Bromden watches, in awe of McMurphy.

McMurphy turns loose, straightens up and shifts his feet for a better position.

HARDING
Giving up?

McMURPHY
Just warmin' up.

He grabs the levers again. His whole body shakes with the strain. For just a second we HEAR the cement GRIND.

45 INSERT - BROMDEN

feeling McMurphy's pain and effort, clenching his fingers in support.

46 BACK TO SCENE

Then McMurphy's breath explodes and he falls back limp against the wall. There's blood on his hands. No sound but his rasping breath. He opens his eyes and looks around. He sees everybody looking at him. He is very intent now. He speaks out, trying to shame the men.

McMURPHY
But I tried. Godammit, at least I tried. I sure as hell did that much. Didn't I?

CUT TO:

47 AIDES' ROOM

A small transistor radio is playing the World Series. The game is in progress. Washington is lying on a couch listening to the game. Warren is seated on the floor; Miller is in the door, with the door half-closed, also listening to the game. Now he looks down the hall.

48 MILLER'S POV

Way down the hall in the day room, we SEE that group meeting is in progress.

CUT TO:

49 INT. DAY ROOM - DAY

Big Nurse is honed in on Billy.

BIG NURSE
Try, Billy, try...

Billy tries, but can't talk.

The other Acutes are bored, restive, waiting. In the silence, almost inaudibly, we can HEAR the World Series from the radio in the aides' room.

McMurphy has ants in his pants as he checks the wall clock in the nurses' station.

50 INSERT - CLOCK IN NURSES' STATION

The time is 10:52.

CUT TO:

51 INT. DAY ROOM - DAY

as Big Nurse speaks to Billy.

BIG NURSE
Did you tell the girl how you felt about her?

BILLY
Y-y-y-yes... I-I-I-I-I c-c-came over to her house one S-S-S-Sunday m-m-m-morning, after ch-ch-ch-church and br-br-brought her s-s-some flowers, and I s-s-s-said, I said "C-C-C-Celia, will you muh-muh-muh-muh-muh...

(CONTINUED)

51 CONTINUED:

Some of the men laugh. Billy joins them and laughs at himself.

BIG NURSE
What was it about her that disturbed you so, Billy?

BILLY
(rubbing scars on his wrist)
I was in luh-love with her.

BIG NURSE
That was the first time you attempted to commit suicide, wasn't it?

Billy looks down at his wrists, sees the scars from previous attempts.

BIG NURSE
(continuing)
Let's try to talk about it, Billy.

CHESWICK
Miss Ratched, the man doesn't feel like talking. Why press him? Why don't we get on to some new business?

BIG NURSE
Mister Cheswick, the purpose of this meeting is therapy. Group therapy.

McMURPHY
Sure! Sure it is! And we got a World Series goin' on right now and that's also therapy!

He points down the hall.

BIG NURSE
Mr. McMurphy, I thought we decided that issue.

McMURPHY
No we didn't! That was yesterday! That was yesterday! We got a new game today. And I want a new vote on it.

(CONTINUED)

51 CONTINUED: (2)

BIG NURSE
Let me pose a question to the group: do any of you feel that Mister McMurphy is imposing his personal desires on you?

McMURPHY
What the hell does that have to do with it? The World Series is on and I want a vote on it!

CHESWICK
Yeah, let's vote on it!

BIG NURSE
Will one more vote satisfy you?

McMURPHY
Yeah, it'll satisfy me.

BIG NURSE
Very well.
(to the patients)
A vote is before the group. Everyone in favor of changing the schedule raise his hand.

McMURPHY
Okay, I wanna see the hands. I wanna see which of you nuts has got guts.

The first hand to come up is Cheswick's. Then McMurphy's. Slowly, one after each other, all the rest of the Acutes raise their hands. Harding is the last.

Big Nurse starts counting the hands.

McMurphy, his face beaming, counts the hands.

McMURPHY
(continuing)
That's it! We made it!

BIG NURSE
I'm sorry, Mister McMurphy, I count only nine.

McMURPHY
'Only! Only!' It's landslide-time!

(CONTINUED)

51 CONTINUED: (3)

BIG NURSE
There are eighteen patients on the ward, Mister McMurphy. You must have a majority to change ward policy.

McMURPHY
(the light dawning)
You mean to tell me you're going to count --
(indicating the chronics)
-- that over there? Those poor bastards. They don't know what the hell we're talking about.

BIG NURSE
I have to disagree with you, Mr. McMurphy. They are as much members of the ward as you are.

McMURPHY
Well I'll be a sonofabitch...

BIG NURSE
Very good, gentlemen, you can put your hands down now...

McMURPHY
Wait! Wait a minute, all I need is one more vote! Am I right?

BIG NURSE
All right, Mr. McMurphy.

McMurphy is up and crosses the room to the chronics.

McMURPHY
What about you, buddy? You want to watch the World Series? Baseball? Baseball games? Just raise that hand up there...
(no response)
All right, forget it.
(moving to Ellis)
You, partner, how about you? What do you say to watchin' a ball game on TV? A baseball game! Just raise your hand.

Ellis hangs there nailed to the wall. McMurphy moves to a third patient in a wheelchair.

(CONTINUED)

51 CONTINUED: (4)

Starts to speak to him, gives up immediately, goes to the fourth.

McMURPHY
(continuing)
Hey, General. Y'remember?
(showing him)
Batter up! -- Whoosh! Home run!
Whadya say? Get it up!

No response.

CUT TO:

52 BIG NURSE

looking up at the clock; the hand is approaching eleven. Big Nurse goes into the nurse's station followed by Miss Pilbow.

53 BACK TO SCENE

McMurphy is talking to two chronics together.

McMURPHY
C'm'on, c'm'on, just one vote from you guys. One l'il ole vote! Just raise a hand.

BIG NURSE
Gentlemen, the meeting is adjourned.

McMURPHY
Wait a minute -- !

BIG NURSE
You can raise the subject again, tomorrow. Now, everybody, please see to your duties.

The Acutes get up, start replacing the chairs.

McMURPHY
(desperate; turning back to the rest of the chronics)
C'm'on you guys. Show her you can still do it.
(MORE)

(CONTINUED)

53 CONTINUED:

McMURPHY (CONT'D)
(no response)
One of you guys, for cryin' out loud! Don't a one of you clucks know what I'm talkin' about? You, Gabriel? George?
(he comes to Bromden)
You, Chief, what about you? You're my last bet, Chief. Raise your hand!
(McMurphy holds his hand up)
Show her you can do it! Show her, Chief.

McMurphy does the war whoop.

A long beat. MUSIC from the nurses' station begins to PLAY.

Bromden slowly raises his hand.

McMURPHY
(continuing)
Ya did it! Ya did it, Chief! He did it!

McMurphy turns towards the nurses' station.

McMURPHY
(continuing)
Miss Ratched, he did it! Miss Ratched! The Chief!

Miss Ratched does not see him. He runs to the nurses' station.

McMURPHY
Miss Ratched. Please turn the TV on.

BIG NURSE
I'm sorry but the meeting was adjourned and the vote was closed.

McMURPHY
But the vote was 10 to 9!

BIG NURSE
No, Mr. McMurphy, when the meeting was adjourned, the vote was 9 to 9 --

(CONTINUED)

53 CONTINUED: (2)

McMURPHY
How can you say that! How can you say it! The vote was 10 to 9. You know it. Now please -- turn that goddam TV set on.

McMurphy turns, crosses to his chair, picks it up and crosses to the TV set (which hangs from the ceiling above a man's reach) where he sits, settles in and stares at the blank TV screen, casting an occasional glance at the nurses' station.

Big Nurse is occupied with other things. It's obvious the TV is not going to be turned on, when McMurphy spots Billy peeking around the corner at him. McMurphy turns his attention back to the blank TV screen. A long beat, then:

McMURPHY
(continuing; jumping up and shouting at the blank TV screen)
A hit! It's a hit! He's rounding first, heading for second. Here comes the throw. He's sliding... and... he's safe! He's safe!
(McMurphy whistles and claps his hands)
Hoo-wee! Whatta game! Whatta game!

McMurphy sits down and lights up a cigarette as the Acutes drift back into the room (mops, buckets and rags in hand) to see what it's all about.

McMURPHY
(continuing; shouting at the blank TV screen)
Come on, Koufax! Strike 'em out!

Martini and Scanlon approach closer, looking at each other and McMurphy with puzzled looks. McMurphy tenses and looks at the screen. Martini and Scanlon look at the screen.

McMURPHY
(continuing)
He's into his wind-up. Here comes the pitch, Strike on the inside corner! Hoo-wee, man, all I need now is a can of beer and a red hot...

(CONTINUED)

53 CONTINUED: (3)

Several more Acutes cross over and stand near McMurphy, looking at each other and McMurphy with puzzled looks.

McMURPHY
(continuing; focusing in on TV screen)
He's into his wind-up. Here's the pitch... and it's a hit! It's a hit!

CHESWICK
It's a hit! It's a hit!

MARTINI
(jumping up and down)
I saw thum! I saw thum!

SCANLON
Me, too! Me, too!

HARDING
Yes, I see it! I see it!

McMURPHY
(on his feet, shouting)
Ya-Hoo, let's play ball!

The other Acutes pick up on McMurphy and start shouting at the blank TV screen.

ACUTES
Ya-Hoo. Play ball!

BIG NURSE'S VOICE
(over loudspeaker)
Gentlemen, please go to your assigned duties!

McMURPHY
'Kay, it's two outs, bases loaded as Koufax steps up to the mound...

BIG NURSE'S VOICE
(over loudspeaker)
Gentlemen, the work detail has begun...

McMURPHY
Checks the runners... goes into his wind-up... Here comes the three-two pitch...

(CONTINUED)

53 CONTINUED: (4)

BIG NURSE'S VOICE
(over loudspeaker)
Mister Harding, go to your assigned duty! Billy!

McMURPHY
And it's a fly ball into deep center. Is going back. He's going back! Back! His back is up against the wall... and... he catches it! He catches it!

The Acutes are shouting, cheering, stomping and dancing in each other's arms.

BIG NURSE'S VOICE
(over loudspeaker)
Gentlemen, stop this immediately!

Washington, Miller and Warren rush to quell the uproar.

CUT TO:

54 INT. DR. SPIVEY'S OFFICE - DAY

DR. SPIVEY
So how do you like it here, Mr. McMurphy?

McMURPHY
Well -- it's okay. Yeah -- uh -- I don't know -- why?

DR. SPIVEY
Maybe you'd be happier somewhere else.

McMURPHY
You mean back at Pendleton? Oh no, sir -- uh unh -- not there. Not there, sir.

DR. SPIVEY
I see.
(looks at him)
Do you still think you're crazy?

McMURPHY
Crazier. I mean I was crazy when I came here, but now I'm really crazy.

(CONTINUED)

54 CONTINUED:

Spivey looks at him.

DR. SPIVEY
I think you are perfectly sane, Mr. McMurphy.

A long pause.

McMURPHY
How did you arrive at that, Doc? Oh no, Doc -- oh no, you're wrong. You're so wrong.

DR. SPIVEY
Who would you like to be with?

McMURPHY
I don't understand. 'Who would I like to be with!' What do you mean?

DR. SPIVEY
I mean of all the people in the world, who would you like to be with the most. Right now. This instant.

McMURPHY
With <u>you</u>?

DR. SPIVEY
I don't mean me. I mean anybody. I'm just asking. Who?

McMURPHY
What are you driving at, Doc? What do you want to hear? What's your point?

DR. SPIVEY
I don't think you like it here, Mr. McMurphy. You find it difficult to abide by our rules -- you're a disturbing influence on the other patients. It's my feeling you'd be better off back at Pendleton. What would you say to that?

McMURPHY
You must be crazy, Doc. You're crazy. You are absolutely nuts!

CUT TO:

55 EXT. BASKETBALL COURT

A few of the Chronics, Bromden, Washington -- McMurphy strolls on.

CUT TO:

56 McMURPHY'S POV

The bowling bus is standing out on the road. Billy, Cheswick, Martini, Taber and Scanlon are checked out at the back door by Warren and Miller and then file on to the bus.

CUT TO:

57 BASKETBALL COURT

Bromden stands with the ball locked under the crook of his arm. Washington punches the ball out, it flies all the way down court, Washington runs after it, cackling.

McMurphy grabs Bromden.

McMURPHY
C'mon, Chief! C'mon!

Bromden follows McMurphy to the fence, half-dragged, half-pushed.

CUT TO:

58 McMURPHY'S POV

Warren and Miller, standing by the rear doorway, smoking a cigarette, waiting for the last of the patients. The driver is with them.

CUT TO:

59 BASKETBALL COURT FENCE

McMURPHY
(to Bromden, cupping his hand, stooping)
C'mon, Chief! Alley-Oop! Right!

Bromden does nothing.

(CONTINUED)

59 CONTINUED:

McMURPHY
(continuing)
Fer Chrissake! Like this! Like this!

McMurphy makes a desperate heaving pantomime. Bromden stoops, cups his hands, McMurphy puts his foot in them, but Bromden does not heave.
Washington, who has retrieved his ball, looks down, sees the action at the fence.

WASHINGTON
Hey! Hey there!

He starts towards them. At this moment, Bromden heaves, and McMurphy goes flying over the fence. He lands, starts sprinting for the bus.

Warren and Miller see him. They start after him, but he punches the bus door open, leaps in. Warren and Miller are sprinting now towards the bus. At this moment, Sefelt and Frederickson appear at the back door to join the bowling group.

SEFELT
Hey! Wait for us!

Warren and Miller turn to look, at that moment, McMurphy, inside the bus, throws it in gear and drives off.

60 INT. BUS

McMurphy driving.

McMURPHY
I'll show them who's crazy! They better believe it.

HARDING
What are you doing, McMurphy?

McMURPHY
I'm taking you on a ride for your health.

61 EXT. HOSPITAL

Warren and Miller chase the bus. Sefelt and Frederickson chase after Warren and Miller.

(CONTINUED)

61 CONTINUED:

Warren and Miller give up running as they see the bus disappear. But Sefelt and Frederickson keep on, trying to catch up with their fellow patients.

WARREN
Sefelt! Frederickson!

62 EXT. BUS

Making a sharp turn and entering town.

63 EXT. STATE HOSPITAL

Warren and Miller are running towards the hospital parking lot with the driver. They jump into an old beat-up car, Washington at the wheel, and drive off.

CUT TO:

64 INT. BUS

The bus is barrelling through town. The patients, half-startled, half-excited, bumping up and down on their seats, looking through the windows.

CUT TO:

65 PHONE BOOTH

The bus comes to a stop outside. McMurphy leaps from it, runs into the phone booth, starts dialing.

CUT TO:

66 EXT. BOWLING ALLEY

Warren's car arriving, Warren, Miller and the driver jump out of the car, look around for the bus, run into the bowling alley.

CUT TO:

67 INT. BOWLING ALLEY

Warren, Miller and the Driver rush in. The bowling alley is empty.

CUT TO:

68 EXT. HOUSE

On the other side of town. A girl is standing on the steps. McMurphy comes to a stop, opens the door.

McMURPHY
Let's go, babe!

She runs down the steps, climbs into the bus.

McMURPHY
(continuing)
Okay, gents, this is Candy. Candy, these are the fellas.

McMurphy pulls the door closed.

69 EXT. BUS

Driving off.

70 INT. BUS

Candy sits down, makes nervous "Hi's," everybody nods back agreeably but nervously to her. Cheswick is sitting next to her.

CANDY
(to Cheswick)
You all crazies?

Cheswick nods.

CANDY
(continuing)
Could have fooled me.

CHESWICK
Thank you, ma'am.

Candy shrinks back, a little bit frightened but also curious.

HARDING
McMurphy, where are you taking us?

McMURPHY
Surprise yourself.

HARDING
(showing off for Candy)
No, I want to know.
(MORE)

70 CONTINUED:

HARDING (CONT'D)
I am the President of the Patients' Council and I have a right to know.

Harding looks at Candy. McMurphy slams on the brake, everybody falls forward.

McMURPHY
(turning around to Harding)
Anybody unhappy -- can get out here and go home.

Swings open the door.

HARDING
No, no, we're not getting out. We're going with you, but only because we don't have any other choice. You realize that.

McMURPHY
Speak for yourself, Harding. Anyone else? No? Okay.

McMurphy closes the door and drives on.

CUT TO:

71 EXT. STATE HOSPITAL

Warren, Miller and the Driver jump out of their car, look for the bus -- nowhere in sight.

WARREN
Shit, they're not here! Where the Christ did they go!

DRIVER
I'll have to call my boss.

WARREN
Wait, wait -- where <u>are</u> those fucking loonies?

CUT TO:

72 DOCK - MORRO BAY - DAY

Day trip fishing boats. McMurphy pulls the bus up in a parking lot by a slip. He gets out, followed by the startled patients.

72 CONTINUED:

McMURPHY
Come on! Let's go! This is it!

He coaxes them out. The patients follow him with Candy, they look around. McMurphy leads them onto the boat, they stand rigidly in the positions to which they are led. McMurphy immediately starts checking under the seats for life jackets, and distributes them. He is interrupted by a man's voice -- an older seaman, a CAPTAIN is running down the pier.

CAPTAIN
Hey, what's going on here! What are you doing on that boat!

McMURPHY
We're going fishing, Pop.

CAPTAIN
Oh no, not on this boat. Not on this boat.

McMURPHY
Oh yeah! On this boat. You can check it with Captain Block.

CAPTAIN
Captain who?

McMURPHY
Captain Block.

CAPTAIN
Who are you?

McMURPHY
We're from the State Mental Hospital.
(introducing)
This is Dr. Martini, Dr. Bibbitt, Dr. Scanlon, Dr. Taber, Mr. Harding -- my name's McMurphy, R. P. McMurphy, Dr. R. P. McMurphy.

CAPTAIN
Listen, you guys -- I -- uh -- don't care who you are -- all of you just better get off that boat right away or I'm going to call the police --

McMURPHY
Great! Do it! Be my guest!

(CONTINUED)

72 CONTINUED: (2)

The man thinks about this for a moment then goes.

CANDY
Mac -- Mac -- you better quit on this -- they'll send you up again --

McMURPHY
How can I quit? How can I quit?
(a big smile)
I'm crazy! Kid, don't y'see I'm crazy!

CANDY
Where we going, Mac?

McMURPHY
We goin' t'git the fish, babe.
(turning to the men)
Okay, guys. Let's get goin'.
You grab this rope, Billy.
You grab that one, Cheswick.

While they are doing this, McMurphy has removed the deck hatch, fiddled with the engine, now shorts the starter, and the motor revs up.

CUT TO:

73 McMURPHY'S HAND

At the tiller, checking the instruments, he pulls out the throttle, the boat kicks forward, the patients grip their seat cushions, the boat starts heading away from the pier, towards the ocean.

Now he makes a sweeping turn, heading out into the deep water. The boat speeds away.

CUT TO:

74 GROUP ON THE BOAT

McMurphy at the tiller, really enjoying himself, playing the skipper. He turns to see what the others are doing, and his broad smile disappears. They are just sitting on the deck cushions like a bunch of wilted leaves holding on to the sides of the boat, which is pitching and rocking in the slightly rough ocean -- there is one exception, Bromden, who stands looking over the stern -- back towards the shore. Candy is huddled next to McMurphy.

(CONTINUED)

74 CONTINUED:

McMURPHY
Cheswick!

CHESWICK
Yes?

McMURPHY
Come here. Quick.

Cheswick runs to McMurphy.

McMURPHY
You ever driven a boat before?

CHESWICK
No.

McMURPHY
It's fun -- put your hands here -- and don't move them -- just go straight -- straight as an arrow.

CHESWICK
Yes, Mac --

McMurphy leaves Cheswick proud at the tiller, and goes down among the men.

McMURPHY
(to the patients)
Okay.

McMurphy reaches for the rods, also for bait and hooks. Distributes one of each to each of the men.

McMURPHY
(continuing)
This is the rod. This is the bait. These are the hooks.

Martini is giggling.

McMURPHY
(continuing)
Why are you laughing? Stop laughing like an idiot, Martini. You're not a looney here, you're a fisherman. Understand? Got it?

MARTINI
Yes. Yes.

(CONTINUED)

74 CONTINUED: (2)

He looks over to Harding who sits with his arms folded on the bench.

McMURPHY
Harding? You're not joining us?

HARDING
Maybe later.

McMURPHY
All right, we'll get back to Mister Harding's problems later. Okay -- now watch me carefully and do exactly as I do.

McMurphy's hands are expertly putting the bait on the hook. The other men's eyes are watching it with hard concentration. Their hands are clumsily trying to do the same as McMurphy. Except for one pair of hands -- Billy's. Billy is staring at Candy.

McMURPHY
(continuing)
Billy! Fish don't grab you, huh?

BILLY
Y-y-y-y-es, they do.

Billy's trying to concentrate but his eyes keep shifting over to Candy. When their eyes meet, he looks away. He tries now to bait his hook.

CUT TO:

75 CHESWICK

rigid at the tiller, feeling so important that he is afraid to take his eyes off the ocean in front of him, and check what's going on behind.

CUT TO:

76 BACK TO SCENE

McMurphy putting the patients in their fishing positions.

McMURPHY
Okay Scanlon, you're here. Martini, you over here. Taber, you take the port.

(CONTINUED)

76 CONTINUED:

He sees Bromden standing erect, still looking back towards shore, slaps Bromden on the back, gives him a war whoop.

McMURPHY
(continuing; indicating a place)
Billy!

Billy takes his place.

SCANLON
But what if I have a seizure?

McMURPHY
Well, we'll just put a hook and line on you and use you for a lure. Now work that, fella, like the captain's telling you, and quit worrying about a seizure.

Scanlon concentrates on his fishing. Martini is still groping helplessly with his bait and hook.

McMURPHY
(continuing; handing Martini his own rod, all hooked and baited)
For Chrissake, Martini! Take mine!

He presents Martini with his rod.

BILLY
M-M-M-M-mac, h-h-h-h-e c-c-can h-h-h-h-ave m-m-m-mine.

McMURPHY
You hold on to your rod, sonny. Okay, everybody set? Now just keep your eyes on the tip of your rods and don't call me until you've landed a whale.
(winks, clucks)
Got it?

He grabs for Candy, puts his arm around her, observes the men occupied, flashes a big smile at Billy, which Billy unsuccessfully tries to return. He goes below with Candy, Billy staring after them.

The men are trying to concentrate on their fishing, but their attention is really with what's going on in the cabin, and they keep looking back towards it. Until finally Taber gets up, goes back to a porthole in the cabin, peeks through.

(CONTINUED)

76 CONTINUED: (2)

BILLY
D-d-d-d-don't d-d-d-d-do that.

Taber doesn't pay any attention to Billy. Martini swiftly joins him. Now Scanlon comes and finally Billy. They are all crowded around one porthole. Harding now gets up and goes to another, peeking through his own porthole.

CUT TO:

77 CHESWICK

proudly skippering the boat, turns to observe the situation behind him, can't believe his eyes. From his POV, he can only see Bromden, staring over the stern. Except for him, the boat appears empty. He seems very confused.

CHESWICK
Hey -- ! Hey -- !

Frightened, Cheswick, runs to the stern, looks over it, now turns back, sees the patients at the porthole.

CUT TO:

78 TILLER

Spinning.

CUT TO:

79 THE MEN

being thrown by the rocking boat against the sides.

CUT TO:

80 THE DOOR TO THE CABIN

which bursts open. McMurphy, zipping his fly, runs out.

McMURPHY
What's going on here! Cheswick!
Where are you!

Cheswick runs to the tiller, only to discover that the tiller is in the hands of Harding who is holding on to it.

(CONTINUED)

80 CONTINUED:

CHESWICK
Get away, Harding. Get away!
I have to right the boat!

Harding doesn't say anything, just pushes Cheswick away, and at that moment, Cheswick starts to fight.

When McMurphy sees this, he runs towards them.

CUT TO:

81 FAVORING TABER

Taber's rod, bent over, the reel zinging away.

TABER
(as if bitten by a bee, backing away from the rod, screaming)
Mac! Mac! Fish! Fish!

This stops McMurphy on his way to Cheswick and Harding, he turns around and runs to Taber. When he almost reaches Taber's rod, a loud scream from a girl stops him in his tracks. He freezes.

CUT TO:

82 THE DOOR OF THE CABIN

flying open and Candy in her underpants running out, followed by a giggling Martini trying to catch her.

CUT TO:

83 BILLY

His eyes wide with fright. He starts to run after Martini, catching him, throwing him to the deck.

BILLY
Y-y-y-y-y-y-ou d-d-d-d-d-d-dirty b-b-b-b-astard, d-d-d-don't you d-d-d-dare.

The SOUND of Taber's LINE still ZINGING, then CR-A-CK. McMurphy looks, the line is gone.

(CONTINUED)

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I have to right the boat!

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(CONTINUED)

83 CONTINUED:

McMURPHY
(screams)
You fucking loonies!

Everybody stops in their tracks, the patients are looking at McMurphy.

McMURPHY
(continuing; looking at them)
You lost the fish.

At this moment, we HEAR ANOTHER LINE ZING. Everybody looks.

CUT TO:

84 FROM THE PIER - BOAT

From the pier, on the ocean very far away, we SEE the boat coming TOWARDS US.

CUT TO:

85 THE PIER

full of people.

CUT TO:

86 BOAT

When the boat is near, we can RECOGNIZE that it is our boat, steered by McMurphy with all the patients standing proudly in the bow, broad smiles on everyone, Martini holding a big salmon like a baby, and Taber holding another salmon by the tail.

CUT TO:

87 PATIENTS' POV

From the distance, we RECOGNIZE Washington and Warren, Dr. Spivey, the Sea Captain, a few other seamen, police, newspaper photographers, all frowning towards the approaching boat -- plus 30 to 40 other curious onlookers.

The boat, with its happy crowd of fishermen, comes into the pier.

CUT TO:

88 INT. CONFERENCE ROOM - DAY

A Disposition Board, composed of Dr. Spivey, DOCTOR BLADEK, DR. GILMAN, DR. PHILLIPS and Big Nurse is in progress.

BLADEK
I would diagnose this McMurphy as an anti-social personality with very definite schizophrenic reaction, paranoid type!

SPIVEY
What's your recommendation, Frank?

BLADEK
I think we should seriously consider sending him up to Disturbed where they can handle these guys...

SPIVEY
What do you think, Clark?

GILMAN
What's his dosage?

BIG NURSE
(Ten grams) thorazine in the morning, and (ten grams) stelazine at night.

GILMAN
Hm, well, he puzzles me. He certainly seems to have a strong effect on the behavior of the patients, but whether it's a good influence or a bad one, I honestly don't know at this time.

BIG NURSE
Both, Doctor Gilman, both...

PHILLIPS
What do you think, Miss Ratched?

BIG NURSE
I appreciate Doctor Bladek's concern, but if we shipped this man up to Disturbed, it would simply be an easy way of passing our problem on to another ward. I think it would be advisable to keep him where he is. I know we can help him, Doctor.

(CONTINUED)

89 CONTINUED:

McMURPHY
Martini out!

MARTINI
No!

McMurphy looks at Billy.

BILLY
I-I-I-I-I-I'll g-g-g-g-go, M-M-M-Mac.

McMURPHY
Good boy, thank you, Billy.

Billy leaves the court. Dr. Spivey starts the game.

Washington gets the ball, passes to Miller, Miller passes to Warren, who scores before the Acutes can even move from their spots.

McMURPHY
C'mon! Wake up you ding-a-lings!
The game is on.

McMurphy runs behind the baseline to continue the game.

McMURPHY
(continuing; throwing the ball to Harding)
Pass it back to me, Harding. I know what to do!

But once Harding gets the ball, he ignores McMurphy and starts dribbling and dribbling and dribbling.

McMURPHY
(continuing; moving alongside Harding)
Pass the ball, Harding. Pass it, godammit. Pass it. Here!

But Harding, as if he didn't hear, is dribbling, dribbling, until one of the Aides steals it from him, and dribbles down the court and scores an easy basket.

McMURPHY
(continuing; to Harding)
Ya deaf! I said pass the ball!

HARDING
McMurphy, you were covered.

(CONTINUED)

89 CONTINUED: (2)

McMURPHY
I was open, Harding. I was open!
C'mon, let's play ball.

McMurphy runs back behind the baseline to try again. Harding is ready nearby.

HARDING
Here, McMurphy, here!

McMurphy looks at him, then calls for Scanlon.

McMURPHY
Scanlon! Come here!

He throws the ball to Scanlon.

McMURPHY
Back, Scanlon, back.

Scanlon passes the ball back and McMurphy starts to dribble. Now Harding comes alongside McMurphy.

HARDING
Pass the ball, McMurphy. I'm
open! I'm open!

McMurphy is dribbling, and then irritated by Harding's insistence, stops dribbling, gives Harding a long, angry look, throws the ball at Harding's forehead, it bounces off Harding's forehead, right back to McMurphy, McMurphy turns -- and lobs the ball all the way downcourt to Bromden who scores.

The crowd cheers. Great excitement from all the players on the Patients' side. McMurphy runs to Bromden.

McMURPHY
Great, Chief. Now get back quick!

McMurphy gives Bromden a push upcourt -- and while Bromden is walking majestically back, McMurphy is jumping up and down in front of Washington to delay him from throwing the ball in -- until Bromden comfortably reaches the position under his own basket. Now McMurphy stops jumping.

McMURPHY
(continuing)
Okay, Sam.

(CONTINUED)

89 CONTINUED: (3)

Washington passes the ball in to Warren. It takes seconds for the Aides to bring the ball down, Washington shoots. The ball heads straight for the basket, just as it is about to go through, Bromden leaps up and bats it away, right into McMurphy's hands. The crowd cheers.

McMurphy starts dribbling the ball with one hand, gesturing with the other to Bromden.

McMURPHY
Great, Chief! Now get down there! Get down there!

Bromden walks majestically again, at his own pace, to take his position under the Aides' basket. As he arrives and raises his hands. McMurphy throws him the ball. He jumps and puts it in. Everybody cheers again.

This time Washington, angry, quickly grabs the ball, throws it to Miller so they can score before Bromden can get back into position. But Bromden in that moment gets the message -- and starts running with giant leaps back to his defensive position.

McMURPHY
(continuing)
Great, Chief! Great!

The Aides shoot, they miss. As they shoot for the second time, Bromden is already there, and he bats the ball away again, straight to McMurphy -- to the great amusement of everybody present except the Aides. When Bromden sees the ball land in McMurphy's hands, he again starts walking majestically upcourt towards the Aides' basket -- his face lit up with a big smile.

90 SWIMMING POOL

as McMurphy cannonballs into the pool.

The patients are whooping it up and splashing water as Washington and Warren, who move around the pool's edge, prod the men with long bamboo poles to keep them moving.

Miller is slowly wheeling a Vegetable, in a wheelchair, down the ramp into the pool.

The lifeguard, a giant lump of a man, wearing a t-shirt with a football number, conscientiously patrols the pool.

McMurphy is having the time of his life as he surfaces, blowing water, and splashes water all over Washington.

(CONTINUED)

90 CONTINUED:

WASHINGTON
Hey, man, what the hell are you doin'?

McMURPHY
All this joint needs is a couple o'gals.

WASHINGTON
You mother-fucker, you still don't know where you are.

McMURPHY
Compared to jail, this is a country club.

WASHINGTON
Oh yeah? In jail, you got a date, mother, here you don't.

McMURPHY
Whadya mean in jail ya gotta date and here I don't? Sixty-eight more days, buddy, sixty-eight more days.

WASHINGTON
That's in jail, baby. But here, you are committed.
(to a patient hanging on the gutter)
Keep it movin'.

McMURPHY
What's co-mmitted?

WASHINGTON
That's what you are.

McMURPHY
What am I?

WASHINGTON
With us, baby, you're with us. And you'll stay with us until we let y'go.
(to another patient)
Git off the side there! Keep it movin'!

(CONTINUED)

90 CONTINUED: (2)

McMURPHY
We? Who's 'we'?

WASHINGTON
All 'em doctors and Miz Ratched, baby, Miz Ratched! Ever' time you cross her you just addin' time to your stay with us...

A beat. The light dawns and McMurphy lets go of the pole.

WASHINGTON
(continuing)
Tha's a good boy.
(he prods McMurphy with the pole)
Now, swim!

McMurphy turns and wades out of the pool, stops and thoughtfully looks around at the others who are having a good time.

CUT TO:

91 DAY ROOM

The patients are just sitting down to a Group Meeting. While Big Nurse is looking over her log, Harding speaks to McMurphy.

HARDING
So what's on the agenda, lover boy?

McMURPHY
Don't talk to me, you bastard.

BIG NURSE
You want to say something to the group, Mister McMurphy?

McMURPHY
No, ma'am.

BIG NURSE
Maybe you should.

McMURPHY
Why should I?

(CONTINUED)

91 CONTINUED:

BIG NURSE
Because you realize you are responsible for a number of events that have affected the lives of the men? Don't you?

McMURPHY
Yes, ma'am.

BIG NURSE
And you have created problems that you yourself must deal with.

McMURPHY
Yes, ma'am.

BIG NURSE
Good. Maybe you'd like to share your feelings with us. Maybe you'd like to discuss them.

He thinks.

McMURPHY
Well, I want to discuss them, yes. I wanna know why none of the guys never told me that you, Miss Ratched, and the doctors, could keep me here until you're good and ready to turn me loose. That's what I wanna know.

BIG NURSE
Fine, Randle. That's a good start. Would anyone care to answer Mister McMurphy?

HARDING
Answer what!

McMURPHY
You heard me, Harding. You let me go on hassling Miss Ratched here knowing how much I have to lose. And you told me nothing.

HARDING
I don't know how much you have to lose.

McMURPHY
Don't give me that shit, Harding.

(CONTINUED)

91 CONTINUED: (2)

HARDING
How could I possibly know? I was never committed.

McMURPHY
What?

HARDING
I'm voluntary.

McMURPHY
Say that again.

HARDING
Vo-lun-ta-ry.

McMURPHY
(in awe)
You mean -- ?

HARDING
I mean I can go home whenever I want.

McMURPHY
You can go home? Are you bull-shitting me?
(to the other patients)
He's bullshitting me!

BIG NURSE
Oh no, Randle, that's the truth. As a matter of fact, there are only a few men on the ward who are committed. Mister Bromden, some of the Chronics, and you.

McMURPHY
You're voluntary, Cheswick?

Cheswick nods.

McMURPHY
Scanlon?

Scanlon nods.

McMURPHY
Billy -- fer Chrissake, you must be committed.

(CONTINUED)

91 CONTINUED: (3)

BILLY
N-n-n-n-n-no.

McMURPHY
But you're just a young guy -- you ought to be out there banging some pussy. What are you waiting around here for?

BILLY
I-I-I-I-I--

McMURPHY
What's wrong with you guys? You bitch about how you can't stand this place and you ain't even got the guts to walk outa here. What do you think you are? Crazy? Well you're not! You're no crazier than the average asshole walkin' around out on the street.
(to himself)
For Chrissake! It beats me!

BIG NURSE
Those are very challenging observations you made, Randle. I'm sure some of those present would like to comment on them. Gentlemen?

SCANLON
I wanna know why the dorm has to be locked in the daytime and on weekends.

SEFELT
Yeah, why can't a fellow ever have the weekends to himself...

BIG NURSE
Please, Gentlemen, we were discussing Mister McMurphy's problem.

McMURPHY
Fuck my problem. And fuck the dorm. Lock it forever! What are you guys doing here? That's the problem.

CHESWICK
(standing up)
Yes! What about our cigarettes? May I have my cigarettes?

(CONTINUED)

91 CONTINUED: (4)

BIG NURSE
Sit down, Mister Cheswick, and wait your turn.

The attendants look up, look in Cheswick's direction. Cheswick sits.

BIG NURSE
(continuing)
To answer your question, Mister Scanlon, about the dorm -- if it were left open you would just return to bed right after breakfast --

Scanlon stares at her, unable to answer.

TABER
So what!

SCANLON
Yeah! Yeah! Is it a mortal sin? I mean normal people get to sleep late on weekends, don't they?

CHESWICK
(jumping up)
I wanna know about my cigarettes!

BIG NURSE
I said, sit down, Mister Cheswick!

The attendants stand up. Cheswick sits. The attendants sit down. McMurphy reaches in his pocket for a pack of cigarettes, pulls out a pack, finds it's empty.

BIG NURSE
(continuing)
With few exceptions, Mister Scanlon, time spent in the company of others is therapeutic, while every minute spent brooding alone only increases separation.

FREDERICKSON
You mean it's sick to want to be off by yourself?

SEFELT
Yeah, what's so sick about wanting a weekend to yourself?

(CONTINUED)

91 CONTINUED: (5)

CHESWICK
(jumping up again)
Would you please tell us about our cigarettes!

BIG NURSE
Mister Cheswick, sit down!

The attendants start to walk towards Cheswick. Cheswick sits. They stop.

McMURPHY
(to Harding, beside him)
Give him a cigarette, Harding.

HARDING
(smoking)
This is my last one.

McMURPHY
That's a lie. Why don't you give him a cigarette?

HARDING
Why don't you?

McMURPHY
'Cause I don't have any!

HARDING
Well, I'm not running a charity ward...

Harding is leaning back, smoking his cigarette. Martini, who is sitting on the other side of him, grabs the cigarette, takes a puff, and throws it to Cheswick.

The cigarette goes past Cheswick's nose and lands somewhere. We don't see where.

CHESWICK
I don't want his cigarettes! I want my cigarette. What gives you the right, Miss Ratched, to keep our cigarettes piled up on your desk and squeeze out a pack only when you feel like it.

Harding has scurried for his cigarette on the floor near Cheswick.

(CONTINUED)

91 CONTINUED: (6)

BIG NURSE
Mister Harding.

Harding can't find his cigarette, hurries back to his chair.

HARDING
I'm sorry. I apologize. I didn't mean to leave the chair. I got carried away for the moment -- I'm sorry, Miss Ratched, I truly am sorry.

BIG NURSE
Yes, Mister Harding.

CHESWICK
Miss Ratched, I asked you a question.

BIG NURSE
Yes, Mister Cheswick, I know. We've been over this ground before. But I'll explain it again. As you know, Mister McMurphy was running a small gambling casino in our tubroom.

CHESWICK
I don't care!

BIG NURSE
Let me finish, Mister Cheswick. Most of you lost all your cigarettes to Mister McMurphy not to mention a tidy sum of money -- to Mister McMurphy. That's why your cigarettes have been rationed -- and your tub room privileges suspended as well.

Martini raises his hand.

MARTINI
How're we gonna win our money back?

BIG NURSE
That's all over, Mister Martini. You are not going to win your money back. If you had obeyed the rules, you wouldn't have lost your money.

(CONTINUED)

91 CONTINUED: (7)

While we're listening to Miss Ratched's explanation, we SEE one of the very sad-looking Vegetables shuffling behind the group, stop, unnoticed, and look down at Taber. Taber is sitting four-square, hands on knees. What the Vegetable sees is a wisp of smoke curling up from Taber's cuff -- and the end of a burning cigarette.

CHESWICK
(approaching Big Nurse)
I don't care! I ain't no little kid to have cigarettes kept from me like cookies. I want something done! Ain't that right, Mac!

McMurphy sees two attendants approaching Cheswick.

McMURPHY
Sit down, Cheswick!

CHESWICK
No I will not! I want something done!

Cheswick is in front of Big Nurse.

CHESWICK
(continuing; stomping his foot)
I want something done! I want something done! I want something done!

Cheswick is stamping his foot, screaming into Big Nurse's face. Washington and Miller head straight for Cheswick, a strap in hand. But before they reach him, Taber leaps up, starts screaming and jumping around, gesticulating violently -- for anyone who doesn't know the reason, the burning cigarette, it would seem Taber has been taken by a seizure of violence.

Washington and Miller turn away from Cheswick, start after Taber, joined by Warren.

At that moment, McMurphy gets up, goes straight to the Nurses' Station, smashes the glass with his fists, reaches through, and grabs a carton of cigarettes. He comes back, Cheswick is still screaming --

CHESWICK
I want something done!

(CONTINUED)

91 CONTINUED: (8)

McMurphy hands Cheswick the carton of cigarettes.

McMURPHY
It's been done, Cheswick. Now calm down, will ya?

Cheswick calms immediately.

McMURPHY
(continuing; to Big Nurse)
I'm sure sorry, ma'am. Gawd, but I am. That window glass was so clean I didn't even see it --

In that moment, Taber is already pacified. Warren stays with him. Washington and Miller reach Cheswick, grab him and start leading him away. McMurphy is moving in front of them.

McMURPHY
(continuing)
The man is all right! Can't you see! Leave him alone! What're you doing! Let him go! He's quiet now! He's quiet!

McMurphy is blocking Washington and Miller, trying to stop them.

WASHINGTON
(pushing him away)
Get away! Get away! Get away, McMurphy!

Washington shoves McMurphy away. McMurphy loses his balance, now he comes back, and he slugs Washington. Washington releases Cheswick, who is still held by Miller, and he goes after McMurphy.

Big Nurse and Miss Pilbow are entering the Nurses' Station, Miss Pilbow reaching for a telephone.

Bromden is walking across the scene towards McMurphy, who is circling Washington, trying to land a punch. Washington, enraged, slams McMurphy in the stomach, drives him against the wall, grabs his throat, starts to choke him.

WASHINGTON
Cool it, baby. Cool it.

(CONTINUED)

91 CONTINUED: (9)

In that moment, from behind, like two iron hooks, Bromden's hands grab Washington, raise him from the ground, squeeze him with such force it seems his ribs will crack.

WASHINGTON
(continuing; screaming)
Warren! Miller!

McMurphy now goes after Washington who is in Bromden's arms, starts to hit Washington. Warren and Miller release Chaswick and Taber and rush to Washington. Warren jumps on Bromden's back, Bromden starts to walk backwards, slamming Warren against the wall, when four attendants, from other wards, along with Dr. Spivey, open the door and rush in.

CUT TO:

92 EXT. HALLWAY TO DISTURBANCE WARD - LATE AFTERNOON

as McMurphy, bruised from the fight, Bromden and Cheswick, handcuffed to a special belt wait while an Aide unlocks the first of a double set of heavy security doors. The first door is locked, leaving McMurphy, Bromden, Cheswick and the three Aides crammed in the small space between the two doors, while another Aide opens the second door and McMurphy, Bromden and Cheswick step through, followed by the Aides.

93 INT. DISTURBANCE WARD - LATE AFTERNOON

As the Aide locks the door behind them, the other Aides lead Bromden, McMurphy and Cheswick toward a bench, where they unshackle them.

AIDE
(pointing to a bench)
Wait over there...

The three Aides go down the hall, leaving McMurphy and Cheswick and Bromden, who sit and look at their new surroundings.

94 McMURPHY'S POV

The architecture is the same as the ward we left below but it is the atmosphere that is different. A heaviness pervades all. Heavily sedated patients sit isolated from each other.

(CONTINUED)

94 CONTINUED:

Others stand shifting from one foot to the other, while others walk up and down the hallway.

Further down the hallway, a gurney is wheeled out of the east room with a patient lying on it, out cold; he is wheeled further down the hall to the Men's Dorm, where he is left to sleep it off.

NURSE ITSU approaches with two Aides, she holds three paper cups, hands them to Cheswick, Bromden and McMurphy.

NURSE ITSU
(offering pills)
Please take these, gentlemen.

McMURPHY
What are they?

NURSE ITSU
To help you relax... please.

They each take their pills.

NURSE ITSU
(continuing)
Now please take off your shoes.

McMurphy takes off his shoes. Pokes Bromden. Points to his shoes.

Bromden and Cheswick take off their shoes.

NURSE ITSU
(continuing; indicating, as the Aides approach Cheswick)
Mister Cheswick, please.

The Attendants gently reach for Cheswick. He shrinks back against the bench. The Aides come closer. Cheswick grips the back of the bench with his fingers, unwilling to go.

ATTENDANTS
It's all right, friend. It's good for you -- make you feel better --

The Attendants carefully but firmly unpeel Cheswick's fingers, help him to his feet, move off with Cheswick, followed by Miss Itsu.

(CONTINUED)

94 CONTINUED: (2)

McMurphy watches them go. He is frightened. He takes out a package of gum. Takes a stick for himself and gives Bromden one. He looks down the hall towards where Cheswick has gone.

BROMDEN
Thank you.

McMurphy does a double-take, looks up at Bromden, in total surprise. A long beat, staring at Bromden. He gives Bromden another piece of gum. Bromden takes it, puts it in his mouth.

BROMDEN
(continuing)
Thank you.

Another beat.

McMURPHY
(slapping his thighs)
Godammit! You sly sonofabitch!
Can you hear me!

BROMDEN
Sure thing.

McMURPHY
Well I'll be damned! Chief!
And they don't know nuthin' -- ?
They all believe you're deaf and
dumb?

Bromden nods.

McMURPHY
(continuing)
Shit! You fooled them all, mother!
You fooled them all! That's too
much! You are the fucking smartest
Indian I ever met!

Bromden smiles.

McMURPHY
(continuing)
Chief! What are we doing here!
What are we two doing here!

Bromden looks at him.

(CONTINUED)

94 CONTINUED: (3)

McMURPHY
(continuing)
Let's get the fuck out! Bust out! Out!

BROMDEN
Ca-na-da.

McMURPHY
Canada! Canada! You like Canada?

BROMDEN
Ca-na-da.

McMURPHY
We'll be there before they know what hit 'em!

There is the SOUND of SQUEAKING WHEELS, a gurney rolls by with Cheswick on it, out cold. McMurphy sees Miss Itsu, followed by two Aides, approaching.

McMURPHY
(whispering to Bromden)
Chief, just between us -- this is just between you and me. You understand?

NURSE ITSU
Mister McMurphy!

McMURPHY
Yes, Miss!

NURSE ITSU
Follow me, please.

McMURPHY
(rising, thumbs up)
You an' me, Chief.

McMurphy, flanked by the two Aides, follows Nurse Itsu to the EST Room.

Bromden watches McMurphy go in.

CUT TO:

95 INT. EST ROOM - LATE AFTERNOON

There are four other Aides in there, standing around an empty gurney.

(CONTINUED)

95 CONTINUED:

A DOCTOR is at the head of the gurney, a NURSE alongside of him.

McMURPHY
(as he enters)
Hi...

McMurphy looks around at the six Aides.

McMURPHY
(continuing)
You boys can take a cigarette break now...

The Nurse smiles at him.

DOCTOR
That's all right, Mister McMurphy, just climb on the bed and lie down...

McMURPHY
Whatever you say, Doc...

McMurphy climbs on the bed and lies down.

The Doctor moves around to the side of the bed and takes McMurphy's pulse, while the Nurse dips her fingers into a jar of salve.

DOCTOR
(to McMurphy)
This won't hurt you at all...

McMURPHY
Uh, uh...

The Nurse starts applying salve to McMurphy's temples.

McMURPHY
(continuing)
What's that for?

NURSE
Conductant...

McMURPHY
(smiling up at her)
Surely, goodness and mercy will follow this, eh, honey?

(CONTINUED)

95 CONTINUED: (2)

DOCTOR
(holding a mouthpiece)
Please, put this in your mouth...

McMurphy takes the bit in his teeth. The Doctor moves back to the head of the gurney and places the thongs on McMurphy's temples.

The Doctor nods to the six Aides who move in and gently place their hands, in a very professional manner, on McMurphy's knees, hips and shoulders. Once set, the Doctor turns to his controls.

96 SHOT OF McMURPHY

as he looks around, not nearly as scared as he is mystified by the whole process, when suddenly, without warning, McMurphy is hit by the shock. His face is a contorted mask of surprise and pain. His whole body caught in a sudden spasm. A moment of rigidity, then McMurphy passes out and his body relaxes. Another moment, then a series of violent body spasms begin flowing down his body. Now, the Aides' function is very clear as they press down, holding McMurphy firmly to the gurney, until the last spasm subsides.

SLOW FADE OUT TO:

97 DAY ROOM

Big Nurse is presiding over a Group Meeting. The normal, boring atmosphere on the ward. Silence at the beginning of the meeting. Big Nurse reads something in the logs. Bromden and Cheswick are present — McMurphy is not there.

BIG NURSE
(to Sefelt)
It's been brought to my attention, Jim, that you are giving Mister Frederickson your medication. Is that true?

SEFELT
No, ma'am.

BIG NURSE
Now, Jim, let's be honest with yourself. Are you giving Mister Frederickson your medication or are you not?

(CONTINUED)

97 CONTINUED:

A long pause.

SEFELT
Yes. But it's the Dylantin that makes my gums soft.

BIG NURSE
Jim, who told you that?

No answer. Big Nurse looks into the log while waiting for Sefelt's answer. When she looks up again, she notices that all the patients are looking past her to the entrance on the ward.

She turns to see what they are looking at.

CUT TO:

98 PATIENTS' POV

Through the corridor, toward the Day Room, McMurphy slowly drags himself -- then into the Day Room. He looks like a zombie -- as he gazes around the room.

CUT TO:

99 BROMDEN'S FACE

A rising fear and panic is growing, caused by the sight of McMurphy's face.

CUT TO:

100 McMURPHY

His eyes meet with Bromden's. McMurphy gives him a puckish wink.

Next, McMurphy surprises everybody by slapping his thigh, his face suddenly lights up -- he does a little jig, now speaks in his best McMurphy form.

McMURPHY
Hello, you ding-a-lings, you creeps, you goons -- hello, Miss Ratched. I'm happy to be back.

BIG NURSE
And we're happy to have you back, Randle.

(MORE)

100 CONTINUED:

BIG NURSE (CONT'D)
Would you like to rest this afternoon -- or would you like to join our meeting?

McMURPHY
Join the meeting, ma'am, like to join the meeting!

McMurphy takes a chair and sits.

BILLY
H-h-h-h-how is it going, Mac?

McMurphy
Perfect, Billy-boy. Full of piss and vinegar. They checked my plugs and cleaned my points.

BIG NURSE
You're in good form, Randle. I'm glad to see the therapy helped you.

McMURPHY
Yes, ma'am. I got 10,000 watts and I'm hot to trot. First woman takes me on is going to light up like a pinball machine an' pay off in silver dollars...

BIG NURSE
That's an amusing thought, Randle. We were discussing a problem of Mister Sefelt's. Could we return to it now?

McMURPHY
By all means. I'm as gentle as a puppy dog. No trouble at all.

He looks at Bromden and Bromden is smiling at him.

CUT TO:

101 MEN'S DORM - NIGHT

The patients are getting ready for bed. A few of the Chronics are already in bed. Turkle is in the Nurses' Station, at his usual duties.

CUT TO:

102 WALL TELEPHONE

McMURPHY
... Okay, babe -- now listen close -- get a car -- I don't give a shit! -- steal it if you have to... Okay, get Rose's car --
(pause)
It's a big L -- we're the big part of the L -- don't worry, you'll see me -- Hurry up, now... yeah, babe, later -- don't forget, bring some booze...

CUT TO:

103 MEN'S DORM - NIGHT

The dorm looks absolutely still. The men are sleeping. No sound except the usual, PIPES HISSING, etc.

CUT TO:

104 TURKLE'S POV

He looks out of the Nurses' Station, sees two men talking.

He comes out of the Nurses' Station, finds McMurphy kneeling beside Bromden's bed.

TURKLE
Hey!

McMurphy turns.

TURKLE
(continuing)
What you doin' up this ungodly time of night?

McMURPHY
Praying, brother, praying.

TURKLE
Well you hurry it on up and climb back into bed. 'Kay.

Turkle goes back into the Nurses' Station. As soon as Turkle has cleared, McMurphy picks up his conversation with Bromden, but from time to time his head wanders to the window, looking for something.

(CONTINUED)

104 CONTINUED:

McMURPHY
... You shoulda told them off, Chief. It's easier than you think.

BROMDEN
For you, maybe. You a lot bigger than I am.

McMURPHY
What's that! I don't get you, Chief.

BROMDEN
I used to be big. But not no more. You're twice the size of me.

McMURPHY
Hoo boy, Chief -- you're big as a damn mountain. And out there with me, you'll be growing every day. I'm gonna get you as big as your papa.

BROMDEN
Out there they work on you. That's why I'm here. Last time I saw my father he's blind in the cedars from drinking and every time I see him put the bottle to his mouth he don't suck out of it, it sucks out of him until he's shrunk so wrinkled and yellow even the dogs don't know him, and we had to cart him out of the cedars, in a pickup, to a place in Portland, to die.

McMURPHY
Killed him, huh?

BROMDEN
I'm not saying they killed him. They did something else.

CUT TO:

105 McMURPHY'S POV

In the distance we SEE two little figures looking around.

(CONTINUED)

105 CONTINUED:

McMurphy jumps up, starts to gesture. But it looks like the figures can't see him, because they don't respond but rather start to move along the building. McMurphy has to run around a few beds to reach another window -- now he stops back at Bromden's bed.

McMURPHY
Here they are.
(starts to go, turns back)
Rev up your engine, Chief. We're going to Canada. Big Chief Bromden, cuttin' down the boulevard, stoppin' just long enough for virgins and the rest of the twitches green with envy!

He whips the sheets off Bromden, looks down, laughs.

McMURPHY
(continuing)
Hey, look at that, Chief! You've growed half a foot already.

Turkle is sitting in the Nurses' Station -- reading a magazine. To his surprise, he sees McMurphy now jumping up and down in front of a window, then moving to another window, jumping up and down, then out from the dorm, into the day room, gesturing again.

Turkle comes out of the Nurses' Station.

TURKLE
Stop this Holy Roller shit, McMurphy, I thought I told you to go back to bed.

Bromden has gotten up and is standing by the window.

McMURPHY
My prayers have been answered, Turkle, my prayers have been answered.

TURKLE
Hallelujah, brother -- now both you boys get back to bed.

McMURPHY
I tell ya there's an angel of mercy standing out there, Turkle. Come and see.

105 CONTINUED: (2)

TURKLE
(crossing to McMurphy)
That angel of mercy, he ain't a she is he?

McMURPHY
You'd better believe it, brother!

Turkle reaches the window and sees the girls outside.

106 CANDY AND ROSE'S POV - REVERSE SHOT - THE MEN looking out.

CUT TO:

107 BACK TO SCENE

as Turkle turns to McMurphy.

TURKLE
Ah believe ya, brother. Ah believe ya!

McMURPHY
(taking Turkle aside; holds up $20 bill)
Now wouldn't you pray for twenty bucks, Turkle --

Pause. Turkle is looking at the $20.

TURKLE
It don't send me, brother.

McMURPHY
There's more -- they're coming with a coupla bottles --

Turkle is looking at the two dim faces beyond the window.

TURKLE
You're gettin' close, brother. But it ain't worth the risk o' gittin' my black ass fired.

McMURPHY
C'mon, Turkle, we're keepin' the ladies waiting.

(CONTINUED)

107 CONTINUED:

TURKLE
They're bringing more than the bottles with them, ain't they? I mean -- you'll be sharin' more than the bottles, won'tcha?

McMURPHY
Whatever you say, Turkle. I think there'll be plenty to go around.

TURKLE
(taking the $20 and reaching for his keys)
Ahm on my knees, brother, ahm on my knees.

Turkle unlocks the security screen and raises the window. Bromden continues to stand by the window, like a guard.

The first thing that appears in the window are hands with a bag. McMurphy takes the bag and passes it to Turkle. Turkle takes the bag, looks inside. His eyes are shining with excitement.

TURKLE
(continuing)
Oh yeah, yeah.

McMurphy reaches his hand through the window to help Candy, who's pushing ROSE up towards the window. Rose is reluctant, giggling. A little tipsy.

CANDY
(pushing Rose)
G'wan, g'wan! This is Rose, Mac! Give her a hand. She's scared.

McMURPHY
Come on in, Rose! We been waiting for you.

McMurphy helps Rose in. Rose looks around as Candy follows her through the window. Turkle locks the security screen.

ROSE
Candy! What are we in now! Is this real? Are we in an asylum? How do these things happen to us!

McMurphy grabs Candy, gives her a squeeze.

(CONTINUED)

107 CONTINUED: (2)

McMURPHY
Candy, you are great!

CANDY
Yeah -- but you look like hell warmed over.

McMURPHY
Don't worry about me! Turkle, would you join us for a drink?

TURKLE
Don't mind if I do.

McMurphy is moving towards a table with Turkle who follows him.

Rose drifts towards the mesh screen separating the dorm from the day room. Candy follows her. Rose peers through.

ROSE
(to Candy)
That's them in there?

TURKLE
That's them in there, Miss. That's them.

ROSE
Wow. They're so quiet --

TURKLE
They're sleeping now.

ROSE
Are they dangerous when they're awake?

TURKLE
(an arm around McMurphy)
Not these loonies.
(pats McMurphy)
These are nice guys. Nice guys.

McMURPHY
You see, Turkle, Rose is very interested in hospitals and hospital facilities -- Rose, this is Turkle -- who can tell you everything about hospital facilities -- because he's in charge here. He's a very important man.

(CONTINUED)

107 CONTINUED: (3)

McMurphy is emptying out the bag, there are three bottles.

TURKLE
Sure thing. I'd be glad to show you around.

McMurphy shakes the bag up side down, there is nothing else inside.

McMURPHY
Good idea, Turkle. You could start with Dr. Spivey's office -- raid that refrigerator -- bundle o' goodies there -- and we could have us a real party.

Rose get up.

TURKLE
I read you, Mac. Let's go, Rose.

They go. McMurphy watches them. When they disappear --

McMURPHY
'Kay! Let's get this party on the road.

He gives the bottles to Candy, heads for the Nurses' Station, it is locked, he climbs through the window, opens the door for Candy, starts setting up a row of paper cups.

Now he looks down, starts hitting switches, the lights go on and off, he hits another switch, hears the feedback from the intercom, blows into it, testing, then --

McMURPHY
Medication time! Medication time! Everybody up! Up! Up!

He peers through the window, there is almost no response.

VOICE
(finally)
What's that?

McMURPHY
Just what the doctor ordered. Up! Up! Up!

108 McMURPHY'S POV

He is amused to see a few startled patients now begin getting up. He goes to the record player, sets up the MUSIC, puts it on.

Now the lights are blazing -- and all the patients, except for a couple of chronics respond to McMurphy's yells by getting up out of their beds, and walking mechanically to the Nurses' Station to get their "Medication."

CUT TO:

109 INT. DAY ROOM - NIGHT

MUSIC OVER as the patients are queued up at the Nurses' Station where Candy is handing out cups full of whiskey, McMurphy and Billy backing her up, pouring the booze into the cups. Harding takes his cup and moves back into the Day Room as Ellis automatically downs the booze, gags and goes spinning off across the hallway and is nailed to the wall. Turkle comes rushing out of Dr. Spivey's office followed by Rose, both of them with food in their hands.

CUT TO:

110 INT. NURSES' STATION - NIGHT

The place is crowded now. More patients have entered. Turkle shoves his way through them to the intercom system and switches off the lights and music.

TURKLE
Jee-zus, McMurphy! What the Christ are you doin'!

McMURPHY
It's a party, Turkle. Our annual affair with the Midnight Surprise Special.

The patients are laughing, having the time of their lives.

TURKLE
Shut up, you nuts! Get outta here!

111 INT. HALLWAY - NIGHT

Turkle succeeds in hustling a few patients out of the Nurses' Station, but down the hallway, a light goes on in the Visitors Room.

(CONTINUED)

111 CONTINUED:

TURKLE
Shit, I knew it, it's the soo-per-visor.

A KEY is HEARD hitting the lock at the end of the hallway. Without losing a beat, Turkle reverses his movement and starts pushing everybody back into the Nurses' Station.

TURKLE
(continuing; pushing)
Get back in there! And not a peep outa you!

Turkle closes the door behind him to the Nurses' Station as the door to the ward opens and the NIGHT SUPERVISOR, a middle-aged woman, enters. Bromden is still by the window in the Day Room.

CUT TO:

112 INT. NURSES' STATION - NIGHT

as Turkle, shushing the crowd, makes his way to the Nurses' Lounge and opens the door.

TURKLE
(harsh whisper)
Alla ya goons, get in here.

McMurphy, Candy and Billy lend a hand and manage to get everyone into the Nurses' Lounge. Turkle grabs the bottle of booze, forces his way into the packed room, and closes the door behind him just as the Night Supervisor passes the Nurses' Station.

CUT TO:

113 INT. DAY ROOM - NIGHT

The Night Supervisor enters, the room is empty except for Bromden, who is still standing near the window, a dim figure in the distance.

SUPERVISOR
Do you know where Mister Turkle is?

Bromden stares at her.

SUPERVISOR
(continuing)
Mister Turkle... Mister Turkle...

CUT TO:

114 INT. NURSES' LOUNGE - NIGHT

The room is pitch black. The only SOUND is that of HEAVY BREATHING, GIGGLING and SHUSHING.

SUPERVISOR (O.S.)
(calling out)
Mister Tur-kull? Mister Turkle?

McMURPHY'S VOICE IN THE DARK
Where the hell is he? Why doesn't he answer her?

TABER'S VOICE IN THE DARK
He's jerking off somewhere...

TURKLE'S VOICE IN THE DARK
Man, what you talkin'? Ain't nobody jerking off nowhere.

McMURPHY'S VOICE IN THE DARK
Jesus Christ, Turkle, what are you doin' in here? Get out there and see what she wants!

TURKLE'S VOICE IN THE DARK
I can't move...

The door opens and the Night Supervisor sees Turkle stepping out from the Nurses' Lounge, closing the door behind him -- as he closes the door, the Night Supervisor can only see darkness in the Lounge.

SUPERVISOR
Everything all right, Mister Turkle?

TURKLE
Sure, ma'am.

SUPERVISOR
The lights were flashing on and off, Mister Turkle.

TURKLE
Just cleaning up, ma'am, just cleaning up.

SUPERVISOR
At this time of night?

TURKLE
Cleanliness is a twenty-four hour job.

(CONTINUED)

114 CONTINUED:

From behind Turkle, there is the SOUND of something falling and breaking behind the door.

SUPERVISOR
What's going on in there?

TURKLE
Where, ma'am?

SUPERVISOR
(pointing to Nurses' Lounge)
In there!

TURKLE
(looking at the door, puzzled)
In there???

SUPERVISOR
Who's there!

The Supervisor makes a move toward the door. Turkle blocks her way.

TURKLE
Ma'am, ain't nobody in there... nobody you know, ma'am...

SUPERVISOR
Please let me by, Mister Turkle...

Turkle steps back, the Supervisor makes one step towards the door, when the door opens and Candy looks out, acts surprised to see the Supervisor there, now steps back in and closes the door.

TURKLE
I'm sorry, ma'am. A man get awful lonely at night... you know what I mean --

SUPERVISOR
I want that woman off this ward immediately!

TURKLE
Yes, ma'am.

SUPERVISOR
And you haven't heard the last of this!

(CONTINUED)

114 CONTINUED: (2)

TURKLE
Yes, ma'am...

She goes, Turkle waits until she has left the ward, and now goes back to the Nurses' Lounge.

115 INT. NURSES' STATION - NIGHT

as Turkle enters, crosses to the Nurses' Lounge and opens the door to see the patients, silhouetted against the open refrigerator light, moving around, pulling the room apart. It smacks of Dante's Inferno as Turkle snaps on the light and steps into the room.

CUT TO:

116 INT. NURSES' LOUNGE - NIGHT

as Turkle steps into the room and sees the extent of the plundering. The crash we heard was a medicine cabinet falling over. Bottles are broken all over the floor, medicine running everywhere -- cough syrup, mixing with orange juice. The filing cabinet is open. Rolls of medical gauze are strewn around.

CHESWICK
Is she gone?

TURKLE
Yes. And so am I. Shit.

The patients start piling out of the room, carrying their plunder.

Fredrickson and Sefelt are SEEN sitting on the floor, in front of the open refrigerator, looking through their dossiers.

FREDRICKSON
Christ, they even got my first grade report card here...

SEFELT
Lemme see...

Sefelt leans in, unintentionally tipping a bottle of cough syrup in his hand which goes "Glug, glug, glug..." all over the papers.

(CONTINUED)

116 CONTINUED:

Martini is flipping pills with a throat stick at Harding. Taber is winding medical gauze around one of the Vegetables, turning him into a mummy. Scanlon has on Big Nurse's hat and is carrying Big Nurse's shoes. He is fitting them to Rose. Sefelt now starts to make up Frederickson with antiseptic powder and iodine.

Turkle stoically takes this in, but now giving up totally, he sits down and unscrews the top to his bottle of whiskey, and takes the biggest swig of his life.

DISSOLVE:

117 INT. DAY ROOM - NIGHT - MUCH LATER

Mecical gauze is draped over a few chairs. A soft NOSTALGIC NUMBER is on. Martini is racing around in a wheelchair. Bromden is pacing by the window. Frederickson is dancing with Sefelt. Cheswick, surrounded by bottles and cups, is pouring the remains into a hot water bag with an enema tube hanging from it. Harding sits, a drink in his hand, the casual gentlemen.

The others have obviously gone back to bed, except for Taber who is sleeping on the floor, and Ellis who looks like he is nailed to the wall, sleeping standing up.

Billy is dancing with Candy. Rose is dancing with Scanlon.

McMurphy is drunk and fading, sitting in a chair near the window, Bromden near him. McMurphy looks up at the clock.

McMURPHY
Chief, it's time to leave this sorry-looking outfit.

McMurphy gets up, crosses the Day Room, enters the Nurses' Station, goes into the Nurses' Lounge, finds Turkle passed out. He removes Turkle's keys from his belt.

McMurphy comes back across the Day room, grabs Candy and Rose, returns to the window, unlocks the security screen. Bromden is still there beside it.

After McMurphy unlocks the screen, he turns around, the patients are all standing there -- except for Billy who is off to one side, pacing, looking pained. But McMurphy doesn't see him -- he only sees the men clustered, staring at him and Bromden, and Candy and Rose, in front of the open window.

(CONTINUED)

117 CONTINUED:

McMurphy smiles. He moves to the men, and makes physical goodbyes -- army-style -- embraces one, pounds another on the shoulder with his fist.

McMURPHY
(to Harding; saying goodbye)
You're the top loony again...

Now McMurphy sees Billy on the other side of the room, Billy's back to him.

McMURPHY
(continuing)
Hey, Billy!

Billy turns around. McMurphy sees Billy's chin quivering, his eyes filled with tears. He goes across the room to him.

McMURPHY
(continuing)
Billy! Fer Chrissake! What's the matter?

BILLY
I-I-I'm going to miss you ver-ver-ver-very much, M-M-M-Mac.

McMURPHY
So why don't you come with us?

BILLY
Y-y-y-y-you think I-I-I-I d-d-d-d-don't want to?

McMURPHY
So! -- Let's go!

BILLY
D-d-d-d-don't shout at me!

McMURPHY
What's stopping you, kid? That window is for everybody.

BILLY
I-I-I-I-I'm n-n-not ready yet.

His chin quivers again, he is about to cry.

(CONTINUED)

117 CONTINUED: (2)

McMURPHY
That's okay. I understand. That's okay, kid. You know what we'll do? I'll send you a post card from Canada with my address on it -- and when you are ready, you'll know where to go. What do you say?

Billy nods, his eyes are bright now.

BILLY
M-M-M-Mac -- I-I-I-Is she g-g-g-going with you?

McMURPHY
Candy? Sure, she'll be there when you come.

BILLY
You-you-you-you're g-g-g-g-going to m-m-m-m-marry her?

McMURPHY
Hell, no! She's just a good friend of mine. Why?

BILLY
N-n-n-n-n-nothing, Mac.

McMURPHY
Don't 'n-n-n-n-nothing' me. What <u>is</u> it?

BILLY
It's t-t-t-t-too late.

McMURPHY
Too late for what? Did you want a date with her?

BILLY
Y-y-y-y-y-yes.

McMURPHY
(throwing up his hands)
I musta been crazy to come to this loony bin.
(looks at the clock)
Billy -- it has to be a fast date.

(CONTINUED)

117 CONTINUED: (3)

BILLY
N-n-n-n-now? Not n-n-n-now.

McMURPHY
No? So tell me when?

BILLY
W-W-W-W-when I have a f-f-f-free weekend.

McMURPHY
Yeah? 'Free weekend'! And what are you doing now? Are you busy now?

BILLY
N-n-n-n-n-no.

McMURPHY
Good. And don't tell me you're not ready yet.

BILLY
(taking off)
N-n-n-n-n-n-no! Ma-Ma-Ma-Ma-Mac --

McMurphy starts after Billy who is backing off in embarrassment, now turns and hides in the tub room.

McMURPHY
(to Harding and the others who are awake)
Go and get him!

Harding and the others go after Billy in the tub room. Martini rolls up, in his wheelchair.

CANDY
What's the matter, Mac? Let's hit the road.

McMURPHY
Don't worry about the road! We'll hit the road! It'll be there when we're ready!
(looking at the tub room)
And we're not ready yet!

McMurphy leads Candy to the seclusion room, opens the door.

(CONTINUED)

117 CONTINUED: (4)

From the tub room comes Billy in a wheelchair -- wheeled by the others -- Billy is laughing now -- and they wheel him right into the seclusion room.

McMURPHY
(continuing; as Billy rolls by)
Billy -- I got five dollars here that says you'll burn this woman down.

Pushes Candy in gently, kisses her on the lips.

McMURPHY
(continuing)
Candy, baby! I love you!

McMurphy is laughing happily now, followed by the others. He is full of energy, up again; he crosses to Bromden.

McMURPHY
(continuing)
Chief! You're goin' ta be taken care of soon. We goin' ta get you a squaw with tits like muskmelons, nice strong legs to lock around your back, and a little cup of poozle warm and juicy and sweet as butter an' honey...

McMurphy sits heavily in a chair in the middle of the room -- reaches for a bottle, takes a big swig.

CUT TO:

118 INT. HALLWAY - EARLY MORNING

as Washington, Warren and Miller enter the ward, cross the visitors' area, open the security gate and pass into the hallway. Washington immediately senses something is wrong. Warren and Miller pick up his vibrations, and the three of them slowly make their way down the hallway.

Ahead, in the day room, indications of the night's events are SEEN scattered all around.

CUT TO:

119 INT. DAY ROOM - EARLY MORNING

as the three attendants enter the room and look around.

McMurphy is asleep in his chair.

Cheswick asleep on the table.

Ellis slumped on the floor.

Bromden standing by the window, still waiting. The window and the screen are wide open. A few chairs turned over. Paper cups and empty bottles. Puddles of cough syrup, orange juice and apple juice worked into sticky masses.

WASHINGTON
(clucking to himself)
Outta sight, man, outta sight...

120 INT. DAY ROOM - EARLY MORNING

as McMurphy stirs awake. McMurphy slowly focuses in on Bromden, three attendants, Miss Pilbow and finally on Big Nurse as they enter the day room.

McMurphy leans back in his seat.

Big Nurse, perfectly composed, stops, looks around the room, moves to the window.

BIG NURSE
(to Warren)
Mister Warren, please close the window and lock the screen.

Warren crosses to the screen and locks it.

BIG NURSE
(continuing; to Washington)
Mister Washington, please check to see if anyone is missing.

WASHINGTON
(heading for the men's dorm)
Yes, Miss Ratched...

Rose is standing around, hair disheveled, hung over, not understanding exactly what is going on.

(CONTINUED)

120 CONTINUED:

BIG NURSE
Mister Miller --

MILLER
Yes?

BIG NURSE
Please show this woman the way out of the hospital.

Miller escorts Rose out.

Warren follows Washington to the men's dorm as Big Nurse, followed by Miss Pilbow, crosses into the nurses' station.

CUT TO:

121 INT. NURSES' STATION - EARLY MORNING

Big Nurse goes to turn on the intercom. Miss Pilbow has gone into the nurses' lounge -- she screams -- Big Nurse sees what has startled Miss Pilbow -- Turkle is lying in a puddle of cough syrup -- fast asleep.

Big Nurse goes into the lounge.

TURKLE
(waking up)
Good moawnin', ma'am.

BIG NURSE
Good morning, Mister Turkle.

TURKLE
(stirring)
I think I'm goin' home now, ma'am --

BIG NURSE
Would you be good enough to wait a few minutes, Mister Turkle -- I'll be right with you.

Big Nurse returns to the nurses' station, flips on the intercom.

BIG NURSE'S VOICE
(over loudspeaker)
Good morning, gentlemen. It's time to get up! Please, everybody up! And listen closely this morning to Mister Washington's instructions.

122 INT. MEN'S DORM - EARLY MORNING

as Warren rousts the patients out of their beds and hustles them towards the day room.

CUT TO:

123 INT. DAY ROOM - EARLY MORNING

as Washington stands by the entrance, lining each patient up along the heavy wire security partition.

WASHINGTON
(forceful)
Here, here, get over here and stay put! You, too, McMurphy, get over here where you belong!

Big Nurse exits nurses' station as Bromden is being led to the lineup by Warren.

WASHINGTON
(continuing)
Bibbit?... Where's Billy Bibbit, ya damn goons?

No response from the patients, except a few titters.

WASHINGTON
(continuing)
Looks like it's only Billy Bibbitt missing --

BIG NURSE
Thank you, Mister Washington.
(to the patients)
Did Billy Bibbitt leave the grounds of the hospital, gentlemen?
(no response)
Do you know what happened to Billy, Mister McMurphy?

McMurphy shrugs "I don't know."

Big Nurse looks down, sees glass broken on the floor from the night before. We see the thought strike her that Billy could have done something to himself.

BIG NURSE
(continuing)
Mister Washington, Miss Pilbow -- check the area immediately.

(CONTINUED)

123 CONTINUED:

Washington and Miss Pilbow get Big Nurse's message about the broken glass. They move quickly to the rooms adjoining the day room, going from door to door, unlocking them -- hastily, anxiously.

Big Nurse looks over, sees McMurphy smiling.

BIG NURSE
(continuing)
I just pray to God, Mister McMurphy -- that nothing tragic has happened.

McMURPHY
(smiling)
I'm praying, too, ma'am.

Everybody watches Miss Pilbow and Washington checking the rooms. They see Miss Pilbow open the seclusion room; she stiffens.

MISS PILBOW
Miss Ratched --

CUT TO:

124 INT. SECLUSION ROOM

Candy is snuggled up to Billy who lies there, eyes closed, a smile on his face. Both are asleep on a couch.

Billy opens his eyes to see Miss Pilbow standing in the doorway.

BILLY
(smiles)
Good morning, Miss Pilbow.

At that moment, Big Nurse enters. Billy's face falls. Big Nurse assesses the situation, now closes the door. Billy, worried suddenly, opens the door to go after her.

CUT TO:

125 INT. HALLWAY - MORNING

as Big Nurse heads for the day room, walking straight for McMurphy when:

(CONTINUED)

125 CONTINUED:

BILLY (O.S.)
M-M-M-M-Miss Ratched!

Big Nurse stops and turns to see Billy, half-naked, pulling his pajama pants up as he runs, stumbling toward Big Nurse. He trips on his pajamas and falls sprawling at Big Nurse's feet, his bare ass exposed. The patients laugh. An apologizing smile on Billy's face as he gets up.

BIG NURSE
Yes, Billy?

BILLY
Please, I can explain everything.

A beat.

BIG NURSE
Billy, what worries me is how your mother is going to take this.

Billy's face is suddenly full of fear.

BILLY
Y-y-y-you d-d-d-don't have t-t-t-to tell her, Miss Ratched.

BIG NURSE
But your mother and I are old friends.

BILLY
P-p-p-p-please -- M-m-miss R-R-R-atched -- d-d-d-d-don't tell my mother, please!

BIG NURSE
You should have thought of that before you dragged that woman in the room.

BILLY
N-n-n-n-n-no, no, I du-du-du-didn't, I didn't!

BIG NURSE
That's difficult for me to believe, Billy.

BILLY
Sh-sh-sh-sh-sh-she m-m-m-m-ade m-m-mee do it!

(CONTINUED)

125 CONTINUED: (2)

BIG NURSE
You mean she dragged you in there forcibly?

BILLY
Sh-sh-she did! Everybody did!

BIG NURSE
Everybody? Who?... Tell me!

BILLY
M-M-Muh-Muh-McMurphy!

McMURPHY
Oh, Billy... Billy-Boy...

BILLY
(caught in his own anxiety)
P-p-p-please duh-duh-duh-duh-don't t-t-tell, M-m-m-miss R-r-ratched, y-y-you don't need to!

BIG NURSE
Billy, you know I must.

BILLY
(screaming)
No! No! No!

Billy pitches forward and collapses on the floor, screaming, pounding his fists and feet against the floor.

BILLY
(continuing)
N-n-n-n-duh-duh-duh-pl-pl-pl-pl-muh-muh-muh...

McMURPHY
(moving away from the other patients toward Big Nurse)
Miss Ratched -- please -- tell him you are not going to tell his mother.

BIG NURSE
(ignoring McMurphy)
Mister Washington!

WASHINGTON
(springing to Big Nurse)
Yes, Miss Ratched!

(CONTINUED)

125 CONTINUED: (3)

BIG NURSE
(to Washington)
Put him in Doctor Spivey's office! Call the Doctor and stay with him until the Doctor arrives.

WASHINGTON
Yes, Miss Ratched...

BIG NURSE
Mister Warren, please see the men get washed and ready for the day.

WARREN
Yes, Miss Ratched.

Miller returns.

BIG NURSE
Mister Miller, there is a person in the seclusion room. Please show her the way out of the hospital.

MILLER
Yes, Miss Ratched.

Miller goes to get Candy. Washington scoops Billy off the floor and carries him screaming to Doctor Spivey's office as Big Nurse crosses into the nurses' station and picks up the phone. Warren is herding the patients toward the washroom, staying clear of McMurphy and Bromden who don't move.

McMurphy pulls the key out of his pocket.

McMURPHY
(to Bromden)
Let's go!

McMurphy checks the nurses' station, sees Big Nurse is busy on the telephone.

McMURPHY
(continuing; to Bromden)
Let's go, Chief...

McMurphy crosses to the window, followed by Bromden, where he begins fumbling with the lock -- Rose is outside waiting for him.

CUT TO:

126 WARREN

as he herds the patients out of the day room. He turns to see McMurphy trying to open the screen. Warren crosses to McMurphy.

WARREN
Hey, what's goin' on here?

McMurphy turns around and punches Warren.

CUT TO:

127 INT. NURSES' STATION - MORNING

as Big Nurse, still on the phone, sees Warren go sprawling across the floor. She grabs the intercom.

BIG NURSE'S VOICE
(over loudspeaker)
Washington! To the day room, immediately!

CUT TO:

128 INT. DAY ROOM - MORNING

McMurphy opens the screen, raises the window, Candy and Rose are outside. Washington runs up to McMurphy. McMurphy and Bromden wheel around.

WASHINGTON
(stopping just short)
'Kay, let's have the keys an' nobody gets hurt!

Washington's words are cut off as O.S., Miss Pilbow screams, a blood-curdling scream. They turn to see Miss Pilbow enter the nurses' station, her uniform splattered with blood, hysterically talking to Big Nurse (we can't hear her).

Big Nurse and Miss Pilbow rush out of the nurses' station and head down the hallway.

McMurphy is glued to the spot.

CANDY
(calling from outside)
Come on, come on, let's go!

McMurphy hesitates, then moves across the day room toward the hallway.

CUT TO:

129 INT. DOCTOR SPIVEY'S OFFICE - MORNING

CAMERA SHOOTING TOWARD the door, crammed full of patients, who stare at the scene with curious detached looks, as Big Nurse and Miss Pilbow force their way through the patients. The crowd parts and Big Nurse stops in the doorway, horrified at what she sees. CAMERA HOLDS on Big Nurse's reaction. A beat, then McMurphy appears alongside of Big Nurse and is stricken by what he sees.

130 McMURPHY AND BIG NURSE'S POV - REVERSE SHOT - DOCTOR SPIVEY'S OFFICE

The office is splattered with blood. Billy is lying face up, hanging over Spivey's desk, dead. His throat and both wrists are cut. A broken picture frame, containing a photograph of Spivey's family, lies nearby.

McMURPHY (O.S.)
Billy, oh, Billy boy...

McMurphy crosses into the room and kneels alongside of Billy's body. He gently lays his hand on Billy's face.

BIG NURSE
(to the patients)
Gentlemen, this is a tragic event. The best thing we can do right now is go back to our daily routine.

McMurphy stands there with Billy's body.

BIG NURSE
(continuing)
You heard me, Mister McMurphy.

McMurphy turns and leaps at Big Nurse, grabbing her throat; he drives her into the acutes and Miss Pilbow.

CUT TO:

131 INT. HALLWAY - MORNING

as McMurphy, Big Nurse, Miss Pilbow and several acutes go down, arms and legs intertwined, kicking, trying to get away as McMurphy strangles Big Nurse.

Miss Pilbow screaming, as Washington, Warren, Miller rush in, trying to break his hold on Big Nurse's throat, her face turning blue. McMurphy's face, twisted by his passion, when Washington lands a rabbit punch and McMurphy's face relaxes as he passes out.

DISSOLVE TO:

132 INT. DAY ROOM - DAY

MUSIC OVER LOUDSPEAKER. The day room is as it was in the beginning. Harding is dealing out a game of pinochle to Martini, Scanlon and Cheswick.

Taber, pencil in hand, sits pondering over a blank sheet of paper.

Ruckly is turning a grimy photograph over in his hands.

Bancini sits wagging his head, mumbling over and over, "Tired... awful tired..." Ellis stands against the wall, arms outstretched.

133 INT. HALLWAY - DAY

Bromden is mopping the floor near the security gate to the visitors' room, when a key hits the lock.

Bromden looks up expectantly.

134 BROMDEN'S POV

as Sefelt and Miller enter the visitors' room, cross to the security gate and pass into the hallway. Bromden goes back to his mopping.

CUT TO:

135 INT. DAY ROOM - DAY

as Sefelt jauntily enters the day room.

BIG NURSE'S VOICE
(over loudspeaker)
Did everything go well, Mister Sefelt?

Sefelt turns to the nurses' station where, inside, Big Nurse sits very erect, wearing a back-brace that reaches up around her neck. Sefelt shows his teeth and gums to Big Nurse.

BIG NURSE'S VOICE
(continuing; over loudspeaker)
That's very nice. Now, doesn't that make you feel better, Mister Sefelt?

(CONTINUED)

135 CONTINUED:

SEFELT
Yes, ma'am...

BIG NURSE
Good...

She turns back to her work.

Sefelt goes directly to Frederickson.

SEFELT
McMurphy is out.

FREDERICKSON
Who?

SEFELT
McMurphy.

Frederickson obviously doesn't remember.

HARDING
(turning around)
What about McMurphy?

SEFELT
He's escaped.

HARDING
Who told you that?

SEFELT
That's all they're talking about.

HARDING
McMurphy's upstairs.

SEFELT
They wanted to give him a lobotomy -- when they were taking him through the tunnels, he killed both attendants and escaped.

HARDING
I'm telling you McMurphy's upstairs meek as a lamb.

CHESWICK
(to Harding)
How do you know?

(CONTINUED)

135 CONTINUED: (2)

HARDING
Jack Dunphy told me.

TABER
Jack Dunphy's fulla shit.

SEFELT
Right. Right. McMurphy's gone.

HARDING
We'll see.

During the above, Bromden is listening intently, trying to gather all the information he can, trying to figure out what to expect with McMurphy. McMurphy is the most important person in his life right now. He listens casually, though, so as not to betray his hearing to the patients.

HARDING
(continuing)
Miss Ratched? Is it true that McMurphy killed two attendants and escaped?

BIG NURSE
I haven't heard anything about it, Mr. Harding.

Harding returns to the card game.

136 INT. MEN'S DORM - NIGHT

All the patients are asleep except for Bromden. He lies still, his eyes open. He hears the key in the lock, he tenses, very alert.

He sees the door to the ward open; he sees two attendants slowly walking somebody into the ward. As they pass the area where the light from the nurses' station spills out dimly, we SEE -- only for a moment -- that the person being walked in is McMurphy -- then the view is obscured.

Bromden watches attentively as the attendants bring McMurphy to his bed right behind the entrance to the dorm. A new night attendant comes out from the nurses' station to join them.

Bromden waits until the attendants disappear and the new night attendant goes back into the nurses' station and disappears into the nurses' lounge.

(CONTINUED)

136 CONTINUED:

Bromden slips out of bed, kneels next to McMurphy.

BROMDEN
Mac --

McMurphy turns and is looking at Bromden. We see the bandage -- but except for that, we don't see any disturbing change in McMurphy's appearance.

He looks Bromden directly in the eye.

BROMDEN
(continuing)
Mac, Mac -- they said you escaped. I knew you wouldn't go without me -- I was waiting for you. Now we can make it, Mac -- I feel big as a damn mountain.

There is no answer.

Together with us, Bromden realizes that he's not talking to McMurphy as we knew him -- that McMurphy's eyes are burned out -- that McMurphy is a vegetable.

In awe, Bromden sighs...

BROMDEN
(continuing)
Oh, no.

Bromden doesn't want to believe it. He takes McMurphy and makes him sit -- embracing him. He shakes him twice, three times, gently, as if trying to awaken the old life in this man. But the wobbling of McMurphy's head is too real. And irrevocable.

Gently, Bromden lets McMurphy lie back -- he stays for a beat above him, looking at him.

BROMDEN
(continuing)
I'm not going without you, Mac... I wouldn't leave you here... You're coming with me... Let's go.

Then Bromden lies with his chest over McMurphy's head. There is pain in Bromden's face when he feels McMurphy's body twitching.

When the spasms end, Bromden gets up.

CUT TO:

137 INT. DAY ROOM - NIGHT

Bromden passes the nurses' station, heading for the tub room. The night attendant is still in the nurses' lounge.

138 INT. TUB ROOM - NIGHT

as Bromden crosses to the heavy machine which McMurphy had once tried to lift, sizes it up, then bends over and takes hold and heaves. The GRINDING WEIGHT is HEARD as Bromden exerts all his strength, slowly lifts the machine off the floor, balances it above his shoulders, then crosses out of the tub room.

CUT TO:

139 INT. DAY ROOM - NIGHT

as Bromden comes around the corner and past the nurses' station.

Bromden lines himself up with the window across the room, then starts toward it, picking up speed as he goes. Then, at the last moment, he stops and, with an enormous effort, he hurls the machine through the security screen and the window. A LOUD CRASH.

In the nurses' station, the night attendant comes out of the nurses' lounge.

Patients awake, stir.

CUT TO:

140 EXT. COUNTRYSIDE - NIGHT

EXTREME LONG SHOT of rolling hills, forests and distant mountains, bathed in moonlight, as Bromden runs across a far off meadow.

CREDITS OVER.

THE END